

॥ अथ अभिज्ञानशकुन्तलं

या दृष्टिः स्रष्टुर् आद्या वहति विधिज्ञतं या हविर् या च होत्री

ये द्वे कालं विधन्तः श्रुतिविषयगुणा या खिता व्याप्य विश्वं ।

याम् आहुः सर्वभूतप्रकृतिरिति यथा प्राणिनः प्राणवन्तः

प्रत्यक्षाभिः प्रपञ्चस्तनुभिर् अवतु वस्तुभिर् अष्टाभिर् ईशः ॥१॥

1 ' (That visible form) which (was) the first creation of the Creator [*i.e.*, water]; (that) which bears the oblation offered-according-to-scriptural-rule [*i.e.*, fire]; and (that) which (is) the offerer [*i.e.*, the officiating priest who offers the oblation]; (those) two (visible forms) which define the time [*i.e.*, the Sun and Moon which cause day and night]; (that) which perpetually pervades all space, having [conveying] the quality (sound) perceptible by the ear [*i.e.*, æther]; (that) which they call the birth-place [womb, proximate cause] of all created-things [*i.e.*, the earth]; (that) by which living beings are furnished with breath [*i.e.*, the air]; endowed with [manifested in, known by] these eight visible forms, may Īśa [the supreme Lord] preserve you!' The play begins and ends with a prayer to Śiva: see the last note in this book. After every relative pronoun some case of *pratyakṣhā tanuḥ* must be supplied. *Sṛiṣhtir ādyā*: see Manu i., 8—10, *apa eva sasarja ādau*, ' (the creator) first created the waters.' *Vidhi-hutam*, *i.e.*, *veda-vidhānena agnau kṣiptam*: Ch. *Hotrī*, *i.e.*, *dikṣhita-mayī tanuḥ*: K. *yajamāna-rūpā tanuḥ*: Ch. 'the Brāhman who is qualified by initiation to offer the oblation.' *Kālam vidhattah* = *samayam kurutah*: Ch., = *sṛjyate*: Ś. Hence the Sun is called *dīvedkara*, 'maker of the day;' and the moon, *nīśākara*, 'maker of the night.' *Śruti*, etc.: the Hindūs reckon five elements, viz., water, fire, æther, earth, and air. *Æther* [*ākāśa*] is held to be the vehicle of sound, or of that quality which is the object of perception to the ear: see Manu, i., 75, *Ākāśasya śabdam yuṣam viduḥ*. *Vyāpya sthitā*, *i.e.*, 'keeps pervading.' Compare *vyāpya sthitam rodasi*: Vikram. *Sthā* is joined with an indecl. part. to express continuity of action. *Viśvam* = *prapancham*: K. *Sarva-bhūta-prakṛtiḥ*: so reads Kāṭavema followed by my own MS., and supported by Manu, ix., 37, *Īyam bhūmir bhūtāndam śaśwati yonir uchyate*, 'this earth is called the pri-

Verse 1. The metre is ŚRAGDHARĀ (variety of PRAKRITI), in which there are twenty-one syllables to the half-line; each half-line being alike.

— — — — — | — — — — — | — — — — — ||

नान्दने

सूत्रधारः ॥ नेपथ्याभिमुखम् अवलोक्य ॥ आर्ये । यदि नेपथ्यवि-
धानम् अवसितं । तर्हीतस्त्वावद् आगम्यतां ।

meval womb [*yonih* = *kāraṇam* : Kul.] of all created things' [such as trees, etc. : Kul.]. The other MSS. have *sarva-vija-prakṛitir*. *Prakṛitih* = *upādāna-kāraṇam* : K. = *utpatti-sthānam* : Ch. = *nidānam* : Ś. *Prapannah* = *upetaḥ* : K. The Bengālī MSS. have *prasannas*. The worshippers of Śiva, who were Pantheists in the sense of believing that Śiva was himself all that exists as well as the cause of all that is, held that there were eight different manifestations of their god, called Rudras [or Rudra, Bhava, Sarva, Íśāna, Paśupati, Bhīma, Ugra, Mahādeva] and that these had their types or representatives in the eight visible forms enumerated here. So the Vishnu-Purāṇa as quoted by Śāṅkara [p. 58, Wilson]—'Brahmā assigned to them their respective stations : water, the sun, earth, fire, air, æther, the officiating Brāhmaṇa [*dīkṣhito brāhmaṇah*], and the moon; these are termed their visible forms [*tanavaḥ*].' In the opening of Mālavikā, Śiva is said to uphold the universe by means of these forms, *aṣṭābhir tanubhir bibhrataḥ kṛtsnam jagadapi*. See also Kumāra-s., iv., 76. Śāṅkara, with far-fetched subtilty, points out how each of these types of Śiva is intended by the poet to typify events and circumstances in the life of Śakuntalā. Thus, *ya śriṣṭih*, etc. is compared with the sentiment in verse 43; and *ye dwe*, etc., is supposed to be significant of her two female friends.

¹ The opening benediction is called Nāndī because it is supposed to rejoice the hearts of gods and men. *Deva-dvija-nṛipādānam āśirvāda-parāyaṇā nandanty asyām surā yasmāt tena nāndī prakṛitā* : Ś. The Sūtra-dhāra was the manager [= *sthāpaka* : Ś.] who held and regulated the thread of the drama, or who developed the thread of the plot. *Yena nartaniya-kathā-sūtram prathamam śucyate ; nanu sūtra-pāthanīyā nāndī sūtradhārasya cha pāṭhavasarah pravēśānantaram* : Ś. He is otherwise, especially when not a Brāhmaṇa, called the Sthāpaka, 'he who fixes or directs the action of the play;' *kāvyārtha-sthāpanāt* : Ch. *Sthāpakah sūtradhāra-sadriṣa-guṇākārah* : Śāh.-darp., p. 137, l. 6. *Sūtra-dhāra-padena atra sthāpako 'bhīnataḥ sūtra-dhāra-samānākāra-tvāt* : Ś. As to *nāndyante*, see the note in page 7 of this book.

² 'Looking towards the tiring-room,' which was behind the stage, 'looking behind the scenes.' *Nepathyam* = *vyatiriktam yaranikāntaritam varnikā-*

.नटी ॥ प्रविश्य ॥ अञ्ज । इअन्धि । आणवेदु अञ्जो । को
 नटी ॥ प्रविश्य ॥ आर्य । इयम् अस्मि । आजापयतु आर्यः । को
 एओओ अणुचिट्ठीअदत्ति ।
 नियोगो ऽनुष्ठीयतामिति ।

सूत्रधारः । आर्ये । अभिरूपभूयिष्ठा परिषद् इयं । अद्य खलु
 कालिदासयथितवस्तुना नवेनाभिज्ञानशकुन्तलाख्येन नाटकेनोपस्था-
grahanadi-yogyam nata-vargu-sthānam : K. = *bhūshana-sthānam rangād va-*
hih-stham : Ch., Ś. In a Hindú theatre, a curtain [*apaṭi paṭa yavanikā*]
 suspended across the stage, answered all the purposes of scenes. Behind it
 there was the space or room called *nepathya*, where the decorations were kept,
 and where the actors attired themselves and remained in readiness before
 entering the stage; whither also they withdrew on leaving it. When an
 actor was to come on hurriedly, the stage-direction is *paṭākshepena* or *apaṭi-*
kshepena, 'with a hurried toss of the curtain.' When he was to say some-
 thing whilst hidden from the audience in this space behind the curtain, the
 direction is *nepathye* '(a voice) in the postscenium.' As to *nepathya-vidhānam*
 [= *prasādhana-kriyā* : Ś.], it may be translated, 'the act of decoration,'
 'making the toilet,' or perhaps, 'the arrangements of the tiring-room.'
Nepathye yad vidhiyate tan nepathya-vidhānam. Kāṭavema has *naipathya*.
Nepathyam vidhā = *nepathyam rach* or *nepathyam kri* : Compare Ratn., p. 2. l. 16.

¹ The interrogative pronoun and *iti* show that the 'directa oratio' is here
 substituted for the 'obliqua.' *Iti* may be omitted, but is generally the sign of
 the direct form. In the 'obliqua oratio,' which the Hindús more rarely use,
 the relative pronouns and particles would be used without *iti*, thus, *ājñāpayatu*
yo niyogo amuṣṭhiyātām.

² 'For the most part (composed of) learned [educated] men.' The audience
 consisted chiefly of good judges, *cognoscenti*. [*abhirūpa* = *vidvās*, *pandita* :
 K., Ch.] So *rāshtram śūdra-bhūyisṭham* : Manu, viii., 22.

³ 'With the new drama called "Token-Śakuntalā," or "Ring-(recognised)
 Śakuntalā."' *Abhijnāna-śakuntalā* is an anomalous Tatpurusha compound
 [Lagh.-kaum., 994]; not one in which the terms are inverted, but one in
 which there is *uttara-pada-lopa* or *madhyama-pada-lopa*, 'elision of the second
 member.' On the authority of Chandra-śekhara, the second member to be
 supplied is *smṛitā*, 'recognized;' and *abhijnāna* is 'the token of recognition—

ओदंसन्नित्ति ददमाणा पमदाओ शिरीसकुसुमाद् ॥

अवतंसयन्ति दयमानाः प्रमदाः शिरीषकुसुमानि ॥ ४ ॥

सूत्रधारः । आर्ये । साधु गीतं । अहो रागबद्धचित्तवृत्तिर् आ-
लिखित इव सर्वतो रङ्गः । तद् इदानीं कतमत् प्रकरणम् आश्रित्येनम्
आराधयामः ।

नटी । एं अञ्जमिस्सोहिं पढमं एव्व आणत्तं अहिणाणमउन्दलं

नटी । ननु आर्यमिश्रैः प्रथमम् एव आश्रितम् अभिज्ञानशकुन्तलं
णाम अपुव्वं णाडअं पओएण अधिकरीअदत्ति ।

नाम अपूर्वं नाटकं प्रयोगेण अधिक्रियतामिति ।

सूत्रधारः । आर्ये । सन्धग् अनुबोधितो ऽस्मि । अस्मिन् चणे
विस्मृतं खलु मया । कुतः ।

are-very-gently-kissed by bees (and) the points-of-whose-filaments-are-very-
delicate.' According to Śankara, *keśara* = *kinjalaka*, and the whole compound
is a Bahuvrīhi, agreeing with *śirisha-kusumāni*. There is an allusion to the
blossoms of the Śirisha being thus used in Megha-dūta, 67, *chādrukarṇe śirīṣham*;
and Raghu-vanśa, xvi., 48, 61. Compare also *karna-śirisha-rodhi*, at the end
of Act 1. of this play; and Ritu-s., ii., 18, *kṛtadvatansaiḥ kusumaiḥ*, etc.

¹ 'On every side, the audience, having all the feelings of its soul fixed on the
melody, is as if formed into a picture;' i.e., motionless or riveted with attention.
Ālikhita = *nīśchala* : K.; *ranga* applies to the audience as well as to the stage.

² 'By your reverence;' *ārya-mīśraih* is here an epithet of the manager; the
respectful plural being used. In the Vikramorvaśī, *ārya-vidagdha-mīśrah*, 're-
spectable and intelligent persons,' occurs as an epithet of the audience. *Mīśra*,
'mixed,' in a compound of this kind has the force of 'gentleman.'

³ *Adhikriyatām* = *prakāṣi-kriyatām* : K., i.e., 'let it be made the subject of
exhibition,' 'let it be brought prominently forward.' see p. 5, note 2. Some
read *prayoge* : compare in Ratnāvalī, p. 2, l. 15, *nāṭikā prayogena nāṭayitavyā*.

Verse 4. A variety of *Āryā* called *UDGĀTHĀ* or *Gftr*, used in *Prākṛit*. It consists
properly of four half-lines, containing eighteen instants in the fourth half-line as well as
in the second (see Verse 69). But in this example the line is divided irregularly.

— — — | — — — | — — — | — — — || — — — | — — — | — — — | — — — |

The first syllable of the second foot [chumbiā] is short by a license peculiar to *Prākṛit*
prosody. [See Colebrooke's *Essays*, vol. ii., p. 71, note.]

तवास्मि गीतरागेण हारिणा प्रसभं हतः ।

एष राजेव दुष्यन्तः सारङ्गेणातिरंहसा ॥ ५ ॥

॥ इति निष्क्रान्तौ ॥

॥ प्रस्तावना ॥

¹ In the Hindú drama every piece commences with a prologue, which is preceded by the Nándi, invoking the favour of some deity. Bharata says, *Sútradháraḥ pathen nándim madhyamam* [*prathamam* : Ch.] *swarom áritah*, 'the Sútradhára may recite the Nándi in a tone neither high nor low.' The stage-manager was generally a Bráhmaṇ, and therefore qualified to recite the Nándi in his own person. He did so, however, as a Bráhmaṇ, and not in his character of Sútradhára, or manager, which he did not assume till he had concluded the Nándi. *Nándyante sútradháraḥ* is therefore equivalent to *nándim pathitvá sútradháro vadati*. So Chandra-śekhara, *Nándi, etadante sútradháro vadati, nándim pathitvá anyad vadati ityarthah*. Hence, the word *praviśya*, 'entering,' is not required; the reciter of the Nándi remaining on the stage in the character of manager. [*Iti nayena nándyante sútradhára-praveśo 'pástah* : Ch.] If, however, the manager happened not to be a Bráhmaṇ, he seems to have had no right to the title Sútradhára, nor to have been qualified to recite the Nándi, but in that case some Bráhmaṇ pronounced the blessing, and the Sthápaka then entered as Sútradhára. Such, at least, seems to be the meaning of Bharata's aphorism [*ranga-pūjám vidháya ádau sútradháre vinirgate sthápakah pravīśet paśchát sútradhára-gundakṛitih*] though all the extant plays make the Sútradhára first recite the benediction, and then carry on the dialogue. The Sáh.-darp., p. 137, has the following : *Idánim pūrva-rangasya samyak-prayogádbhávád eka eva sútradháraḥ sarvam proyojayati iti vyavaháraḥ sa sthápakah*. The blessing is usually followed by some mention of the author of the piece, an appeal to the favour of the audience, and a short dialogue between the manager and one of the actors [*páripárświka*]. In the present play, the actress sings a song for the amusement of the audience; and in every case, the conclusion of the prelude prepares them for the entrance of one of the dramatis-personæ. Hence, the manager exclaims, 'I was forcibly carried away by the ravishing melody of thy song, like king Dushyanta here by the very fleet antelope.'

Verse 5. ŚLOKA OF ANĀSHTUBH, consisting of four half-lines of eight syllables.

— — — — | — — — — || — — — — | — — — —
— — — — | — — — — || — — — — | — — — —

The first four syllables and the last of each half-line may be either long or short.

॥ अथ प्रथमो ऽङ्कः ॥

॥ ततः प्रविशति मृगानुसारी सशरचापहस्तो राजा रथेन सूतश्च ॥
सूतः ॥ राजानं मृगं चावलोक्य ॥ आयुष्मन् ।

कृष्णसारे ददच् चक्षुस्त्वयि चाधिज्यकार्मुके ।

मृगानुसारिणं साक्षात्पश्यामीव पिनाकिनं ॥ ६ ॥

राजा । सूत दूरम् अमुना सारङ्गेण वयम् आकृष्टाः । अयं पुनर्
इदानीमपि

योवाभङ्गाभिरामं मुञ्जर् अनुपतति स्यन्दने दत्तदृष्टिः

पश्चाद्ध्वेन प्रविष्टः शरपतनभयाद् भूयसा पूर्वकायं ।

* 'O long-lived one!' a respectful mode of addressing kings. Chandra-
sekshara quotes a verse of Bharata, *Vaded rājñm cha chetīm cha bhavatīti*
vidūshakam, dyushman rathinam sūto vridham tāteti chetarah.

* 'Casting (my) eye on the black-antelope and on thee with-thy-strung-bow
I behold, as is were, Śiva visibly present chasing the deer.' *Adhi-jya*,
'having the string [*jyā*] up;' at the end of the chase the bow would be
sithila-jya: see verse 40. *Sa-jya* is used like *adhi-jya*. *Pinākin* is Śiva,
armed with his bow or trident called *Pināka*. [So the bow of Vishnu has a
name *Sārnga*, and that of Arjuna, *Gāndhāra*: Megh., 48, 50.]. In illustration,
Kātavema refers to Raghu-v., xi., 44, *Dhanuh, yena vṛśha-dwajo vānam asri-*
jad vidruta-kratu-mṛigānuśārīnam: Śiva, not being invited to Dakṣha's
celebrated horse-sacrifice, was so indignant, that with his wife he suddenly
presented himself, confounded the sacrifice, dispersed and mutilated the gods,
and chasing Yajna, 'the lord of sacrifice,' who fled in the form of a fleet
deer, overtook and decapitated him. The Vāyu-Purāṇa snakes Śiva create
a manifestation of himself as a monstrous being named Vīra-bhadra, who
pursues Yajna in the form of a deer: see Vishnu-Purāṇa, p. 65.

• दर्भैर् अर्द्धावलीढैः समविद्धतमुखधंशभिः कीर्णवर्त्मा

पक्षोदयमुतत्वाद् विचति बद्धतरं स्त्रीकम् उर्यां प्रयाति ॥ ७ ॥

॥ सविस्मयं ॥ कथम् अनुपतत एव मे प्रयत्नप्रेक्षणीयः संवृत्तो ऽयं मृगः

सूतः । आयुष्मन् । उत्सातिनी भूमिरिति मया रश्मिसंयमनाद्
रथस्य मन्दीकृतो वेगः । तेन मृग एष विप्रच्छेदान्तरः संवृत्तः । सम्प्रति
हि समदेश्वर्तिनस् ते न दुरासदो भविष्यति ।

राजा । तेन हि मुच्यन्ताम् अभीश्वः ।

सूतः । यथाज्ञापयत्यायुष्मान् ॥ रथवेगं निरूप्य ॥ आयुष्मन् ।

पश्य पश्य ।

¹ 'There he is now, gracefully by the bending of his neck casting a glance over and anon at the chariot which pursues him, by (the contraction of) the hinder half (of his body) repeatedly drawing himself into the fore (part of his) body through fear of the descent of the arrow; strewing the road with grass half-chewed which drops from his mouth kept open from exhaustion. See! by reason of his lofty boundings he goes chiefly in the air, and little on the ground.' *Pravishtah purva-kāyam* is equivalent to *pravishta-purva-kāyah*, lit., 'entering the fore part of his body,' a *Bahuvrīhi* compound analogous to *datta-drishtih* and *kirna-vartmd*. In regard to the *darbha* or *kuśa* grass, see the note to verse 15.

² '[With surprise.] How now! the deer has become visible with difficulty [lit., with effort] to me pursuing (him).'

³ *Utkhātini*, lit., 'full of trenches, excavations, or hollows;' i.e., 'hilly,' 'undulating.' The deer when running in the hollow would be visible with difficulty.

⁴ 'Separated by a longer interval' or 'distance.'

⁵ The expressions *nirūpya* and *nāṭayitvad*, which occur so frequently in the stage-directions, are undoubtedly synonymous. They may both be translated by 'acting,' 'gesticulating,' 'exhibiting by gesticulation.' The properties and paraphernalia of the Hindū stage were as limited as the scenery; and though seats, thrones, weapons, and cars were certainly introduced, yet much

मुक्तेषु रश्मिषु निराद्यतपूर्वकाया

निष्कम्पचामरशिखा निभृतोर्द्धकर्णाः ।

आत्मोद्धतैरपि रजोभिर् अलङ्घनीया

धावन्यमी मृगजवाक्षमयेव रथाः ॥ ८ ॥

had to be supplied by the imaginations of the spectators, assisted by the gesticulations of the actors. Thus, though the car of Dushyanta might have been represented on the stage, the horses would be left to the imagination, and the speed of the chariot would only be indicated by the gesticulations of the charioteer. In a subsequent part of this Act, Śakuntalā is pursued by a bee, which, by her gestures, she tries to beat off; but we are not to suppose that an artificial bee, suspended by an invisible wire, was brought upon the stage, as might be attempted in a modern theatre.

¹ 'The reins being loosed, these chariot-horses run along as if with impatience of the speed of the deer [*i.e.*, impatient or emulous of its speed], having the fore-part of their bodies well stretched out, having the chowrie which forms their crests motionless, having the upper [part of their] ears depressed [or bent backwards], not to be overtaken even by the dust raised by themselves.'—The *chāmari* or chowrie was formed of the white bushy tail of the Yak or Bos grunniens, and was used for whisking off flies; also as an emblem of princely rank. It was placed as an ornament between the ears of horses, like the plume of the war-horse of chivalry. The velocity of the chariot caused it to lose its play and appear fixed in one direction, like a flag borne rapidly against the wind. A similar idea occurs in the commencement of the Vikramorvaśī, *chitrārambha-viniśchalam haya-sirasi chāmaram*. There is some difficulty in *nibhṛitorddhwa-karṇāḥ*. The commentators explain *nibhṛita* by *nīśchala*, 'motionless.' This meaning is not supported by the dictionary, nor by any passage with which I am acquainted. The most usual sense of *nibhṛita* is 'secret,' 'modest,' 'humble,' 'low' [Gīt. Gov. ii., 11; ii., 21. Hitop. *passim*.] Hence may easily flow the acceptation 'depressed,' 'bent down.' The ears of a horse while running at full speed are not exactly erect, but rather bent backwards so as to present the

Verse 8. VASANTATILAKĀ (a variety of the ŚAKKARĪ or ŚĀKKARĪ) containing fourteen syllables to the half-line, each half-line being alike.

— — — — — ॥

राजा ॥ सहर्षं ॥ सत्यम् अतीत्य हरितो हरिंश्च वर्तन्ते वाजिनः ।

तथा हि

यद् आलोके सूक्ष्मं प्रजति सहसा तद् विपुलतां

यद् अर्द्धे विच्छिन्नं भवति कृतसम्भानमिव तत् ।

प्रकृत्या यद् वक्रं तदपि समरेखं नयनयोर्

न मे दूरे किञ्चित् क्षणमपि न पार्श्वे रयजंवात् ॥ ६ ॥

least resistance to the wind.' This interpretation is confirmed by the reading of the Bengálí MSS., *chyuta-karna-bhanga*, 'having the flaccid part of the ear lowered;' but if the sense *nischala* be insisted on, translate—'having the ears immovably erect.'

¹ 'Truly, the horses are [or appear as if] outstripping the horses of the Sun, and the horses of Indra,' i.e., the speed of the chariot seems like that of the Wind and the Sun; for Indra, as god of the firmament presides over the forty-nine *maruts* or winds. Such seems to be the sense of the passage. *Harito* is taken by the commentators to be the genitive case of *harit*, 'the sun,' and *harin* as the acc. case plural of *hari*, 'a horse.' But the *cha* after *harin* indicates that both *harito* and *harin* are acc. cases after *atitya*. The interpretation I have given rests on the authority of the Rîg-veda, where we find *harî* in the dual, and *harayah* and *haribhih* in the plural [I. 16, 1; 101, 10; 16, 4; 52, 8] for 'the horses of Indra,' and *haritah* in the plural for 'the seven horses of Súrya or the Sun' [I. 50, 8; 115, 4]. In the Nirukta [i. 15] the different vehicles of the gods are given, and among them *harî Indrasya*, *haritah ádityasya*. Hence Indra is called *hari-haya* or *hari-váhana* [Vikramorvasî, Act 3], or in the Rîg-veda, *hari-yojana*; and the Sun is called *haridáswa*. One of the names of the Sun is *saptáswa* 'having seven horses.' * The Bengálí MSS. read *katham atitya harinam harayo*, etc., but the *harito harin'scha* is supported by all the Devanágari MSS., and by a parallel passage in the beginning of the Vikramorvasî, *anena ratha-vegena vainateyam api ásadayeyam*.

² 'That which in my sight (appeared) minute suddenly attains magnitude;

Verse 9. ŚIKHARINĪ (a variety of the ATYASHTĪ) containing seventeen syllables to the half-line, each half-line being alike.

— — — — — | — — — — — — — — — — — — — — — ||

सूतः । यथैनं स्थापयमानं ॥ इति शरसन्धानं नाटयति ॥

नेपथ्ये । भो भो राजन् । आश्रममृगो ऽयं न हन्तव्यो न हन्तव्यः ।

सूतः ॥ आकर्ष्यावलीक्य च ॥ आयुष्मन् । अस्व खलु ते वाणपथवर्तिनः
दृष्ट्वासारस्यान्तरे तपस्विन उपस्थिताः ।

राजा ॥ ससम्भ्रमं ॥ तेन हि प्रशृङ्खलां वाजिनः ।

सूतः । तथा ॥ इति रथं स्थापयति ॥

॥ ततः प्रविशत्यात्मनाद्वितीयो वैखानसः ॥

वैखानसः ॥ हस्तम् उद्यम्य ॥ राजन् । आश्रममृगो ऽयं न हन्तव्यो
न हन्तव्यः ।

that which was divided in half becomes as if united ; that also which is by nature [really] crooked (appears) even-lined [straight] to my eyes. Nothing (seems) at a distance from me nor at my side even for a moment, by reason of the velocity of the chariot.' This is a method of describing great velocity of motion, which may be well appreciated by any one, in these days, who may have taken notice of the effect produced upon adjacent objects by an express railway speed of a mile a minute. A building which as seen in the distance has several divisions, seems to combine into one solid whole when we are suddenly brought to look at it from another point of view, its separate parts being hidden behind each other. Again, an object which has in reality a crooked or irregular outline when close to one's side, will assume more evenness and regularity of shape when we have left it at a distance.

' 'With himself as the third,' or 'with himself making the third,' i.e., himself and two others. This is a remarkable compound not unusual in Sanskrit. Compare *Pāṇḍavā mātṛi-śaṣṭhāḥ*, 'the Pāṇḍavas' with 'their mother as the sixth,' i.e., five persons, or six counting their mother. [Hid. i. 1, Bopp.] Again, *chhāyā-dvithyo Nalāḥ*, 'Nala made two by his shadow,' 'umbra-geminatus' [Nala, Bopp, ch. v., 26.] Also, *adhīte chaturō vedān ākhyāna-panchamān*, 'he reads the four Vedas with the ākhyānas as a fifth' [Nala, vi., 9]. A very similar idiom prevails in Greek, *αὐτὸς* being used after ordinal numbers to show that one person in conjunction with some others, whose number is less by one than the number mentioned, has

न खलु न खलु वायः सन्निपात्यो ऽयम् चक्षिन्

मृदुनि मृगशरीरे पुष्पराशाब् इवाग्निः ।

क वत हरिष्कानां जीवितं चातिखोषं

क च निश्चितनिधाताः वज्रसाराः शरास्ते ॥ १० ॥

done something : thus, *πέμπτος αὐτὸς*, 'himself with four others.' [Thucydides, I. xlv.] The *τρίτον ἡμιτάλαντον* 'two talents and a half,' and *ἑξέδομον ἡμιτάλαντον* 'six talents and a half' of Herodotus [I. 15, 50] afford a further illustration of this idiom.

1 'Not indeed, not indeed must this arrow (of thine) be allowed to descend upon this tender body of the deer, like fire upon a heap of flowers. { Where, forsooth, on the one hand [*cha*], is the very frail existence of fawns? and where, on the other, are thy sharp-falling adamantine shafts?' i.e., Where is the suitability or congruity between the one and the other? What has one got to do with the other? How great a contrast or difference is there between the one and the other! Let not your shafts waste their strength upon an object so frail and tender, but let them be directed towards a mark more fitted to prove their adamantine qualities. This repetition of *kva* to express great contrast or unsuitability between two things is very remarkable. It is used by Kálidása again at the end of the second Act of this play, *kva vāyam*, etc.; also in the fifth verse of the Megha-dūta, thus,—'Where is a cloud which is a collection of vapour, fire, water, and wind? and where the meaning of messages to be received by intelligent mortals?' i.e., Why deliver a message intended for intelligent human beings to a cloud? What possible connection can there be between objects whose nature is so different?—A very good example of this use of *kva* also occurs in the second line of the Raghu-vaṇśa, 'Where is the race sprung from the sun? and where my scanty powers of mind? (In attempting the history of this race) I am foolishly about to cross the trackless ocean in a small boat.' This idiom is imitated in Telugu [see Morris' Selections, Story 39]: 'Where is the lake Mánasa? and where art thou?' i.e., What hast thou to do with the lake Mánasa? What connection

Verse 10. MĀLINĪ or MĀNINĪ (a variety of ATĪ-ŚĀKKARĪ or ATĪ-ŚĀKKARĪ) containing fifteen syllables to the half-line, each half-line being alike.

— — — — — | — — — — — ||

तत् साधु कृतसन्धानं प्रतिसंहर साधकं ।

आर्त्तनाशाय यः शस्त्रं न प्रवर्तुम् अनागमि ॥ ११ ॥

राजा । एष प्रतिसंहतः ॥ इति यथोक्तं करोति ॥

वैखानसः । सदृशम् एतत् पुद्गलप्रदीपस्य भवतः ।

can there possibly be between you?—The majority of MSS. read *pushpa-rāśau*: I cannot agree in preferring *tūla-rāśau*, for the very reason that cotton is more susceptible of fire than flowers, and there would be less of incongruity in throwing fire upon the former than upon the latter.

¹ ('Therefore replace (in the quiver) your well-aimed [*lit.*, well fitted to the bow], arrow. Your weapon is for the deliverance of the distressed, not to inflict a wound on the innocent.') *Sandhā* is properly 'to unite or fix an arrow to a bow,' hence 'to take aim' [Draup. har., 149]; and *sandhānam*, 'the act of taking aim.' *Prahartum* is here used where *praharaṇaya* might be expected, but the infinitive is interchangeable with the dative, and generally has the force of that case.

² 'This is worthy of your honour, who art the light of the race of Puru,' *i.e.*, an illustrious descendant of Puru. Compare in the beginning of the *Vikramorvaśī*, *sadrīṣam idam soma-vansa-sambhavasya*. In English we have the same idiom, 'this is just like [*i.e.*, worthy of] one born in the Lunar race.' The two great lines or dynasties of kings according to Hindú mythology were the Solar and the Lunar. The Solar begins with Ikshvāku the son of Vaivaswata, the son of Vivaswat, or the Sun, and is carried on through Kakutstha, Dilīpa, Raghu, Aja, and Daśaratha, to his son the great Rāma-chandra, hero of the Rāmāyana. Under the Lunar come Puru and Dushyanta, and some of the most celebrated heroes and demi-gods, as—1. Soma; 2. his son, Budha; 3. his son, Purúravas; 4. his son, Áyus; 5. his son, Nahusha; 6. his son, Yayāti; 7. his sons, Puru and Yadu. From Puru were descended Tansu, Anila, Duśnyanta and Bharata. From his brother Yadu came Satwata, Śūra, Vasudeva, and his sons Balarāma and Kṛishna. From Bharata the son of Dushyanta and descendant of Puru, came after a time Ajamīdha, Samvarana, Kuru, Śāntanu, Bhīshma, and Kṛishnadwaipāyana or Vyāsa. The latter was the father of Dhṛita-

जम्बूद्वीपस्य पुरोर्बन्धे युक्तरूपम् इदं तव ।

पुत्रम् एवं गुणोपेतं चक्रवर्तिनम् आप्नुहि ॥ १२ ॥

इतरौ ॥ बाह्वं उद्यम्य ॥ सर्वथा चक्रवर्तिनं पुत्रम् आप्नुहि ।

राजा ॥ सप्रणामं ॥ प्रतिगृहीतं ।

वैखानसः । राजन् । समिदाहरणाय प्रस्थिता वयं । एष खलु
कण्वस्य महर्षेर् उपमाशिनीतीरम् आश्रमो दृश्यते । न चेद् अन्यकार्या-
तिपातस् तन् प्रविश्य प्रतिगृह्यताम् आतिथेयः सत्कारः । अपि च

rāshtra and Pāṇḍu. The quarrels of the hundred sons of Dhritarāshtra with their cousins the five sons of Pāṇḍu (all of them being thus descended from Kuru and Puru) form the subject of the Mahābhārata, the great poem said to have been written by the father of Pāṇḍu and recited to his great-great-grandson Janamejaya. These two separate lines were, however, occasionally intermixed by marriage, and a cross occurs at the very beginning, by the marriage of Ilā, daughter of Vaivaswata, with Budha. Paraśu-rāma, as a Brāhman, belonged to neither dynasty, but was connected with the Solar on his mother's side: he is said to have destroyed the whole Kshatriya-race (see the note to verse 22).

¹ A *chakravartī*, an universal emperor, a monarch reigning over a *chakra*, or country reaching from sea to sea. According to the Vishṇu-Purāṇa, a *chakravartī* is one in whose hand the *chakra*, or discus of Vishṇu, is delineated. There have been twelve of these emperors, commencing with Bharata, the son of Duṣhyanta.

² This is the usual exclamation which serves to ratify any auspicious prayer or prophecy uttered by a Brāhman. *Brāhmaṇa-vachas* may be supplied; 'the' word of 'a Brāhman is accepted.' See the same phrase in the *Vikramorvaśī*, Act 2.

³ Compare *Raghu-vaṇśa*, xiv., 70; i. 49.

⁴ 'If it be not (the cause of) the neglect of any other duty,' or 'if it does not interfere with the discharge of any other duty.'

रम्यास् तपोधनानां प्रतिहतविघ्नाः क्रियाः समवलोक्य ।

शास्वसि कियद् भुजो मे रक्षति मौर्वीकिणाङ्क इति ॥ १३ ॥

राजा । अपि सन्निहितो ऽत्र कुलपतिः ।

वैखानसः । इदानीम् एव दुहितरं शकुन्तलाम् अतिथिसत्काराय
नियुज्य देवम् अस्याः प्रतिकूलं शमयितुं सोमं तीर्थं गतः ।

राजा । भवतु । तां द्रक्ष्यामि । सा खलु विदितभक्तिं मां महर्षेः
करिष्यति ।

वैखानसः । साधयामस् तावत् ॥ इति सत्रियो निष्क्रान्तः ॥

¹ 'Beholding the pleasing rites of the hermits, all the hindrances to which are warded off (by you), you will think to yourself, how much this arm of mine, marked with the scar of the bow-string, defends!' *Tapo-dhana* 'a devotee,' or one rich in devotion. A parallel passage occurs in *Raghu-vansā*, xviii., 47, 'the earth was preserved by his arm, though without the mark of the scar formed by the bow-string' (*abaddha-maurvi-kina-lānchhanena*). The ancient Hindūs extracted from the leaves of the *Mūrvā* plant (*Aletris*) very tough, elastic threads, with which they made their bow-strings [*maurvi*], and which for that reason, were ordained by Manu to form the girdle or zone of the military or Kshatriya class. Manu, II., 42.

² *Soma-tirtha* is a place of pilgrimage in the West of India, on the coast of Guzerat, near the temple of Somanāth. It is also called *Prabhāsa*. The fable is that Soma, or the Moon, was here cured of the consumption brought upon him by the imprecation of Daksha, his father-in-law [*Mahābhārata*, vol. iii., p. 249; *Vishnu Purāna*, p. 561.] A *tirtha* is a place of pilgrimage, generally fixed on the bank of some sacred stream, especially the Ganges; or in the vicinity of some holy spring. The word is derived from *tri*, 'to cross,' or 'pass over,' implying that the stream has to be passed through, either for the washing away of sin, or for extrication from some difficulty or adverse destiny. Thousands of devotees still flock to the most celebrated *tirthas*, Benares, Haridwār, etc.

Verse 13. *Anyā or Gārhā.* (See Verse 2.)

-- | ॐ -- | -- || ॐ -- | -- | ॐ -- | --
-- | ॐ -- | -- || ॐ -- | -- | ॐ -- | --

राजा । सूत । 'चोदयाश्चान् । पुण्याश्रमदर्शनेन तावद् आत्मानं
पुनीमहे ।

सूतः । यद् आज्ञापयत्यायुष्मान् ॥ इति भूयो रथवेगं निरूपयति ॥

राजा ॥ समन्ताद् अवलोक्य ॥ सूत । अकथितोऽपि ज्ञायत एव
यथायम् आभोगं स तपोवनस्येति ।

सूतः । कथमिव ।

राजा । किं न पश्यति भवान् । इह हि

नीवाराः शुक्लगर्भकोटरमुखभ्रष्टास् तरुणाम् अधः

¹ The sense of *ābhoga* which is required here, has not been fixed in the dictionary. The commentators explain it by *vistāra*, 'extension,' 'breadth,' 'amplitude.' One of them [Kātavema] gives an additional synonym, *paripūrnatā*, 'fulness,' 'completion,' 'satiety.' Śāṅkara, in explaining the word *pariṇāha* in the sense of 'circumference,' gives *ābhoga* as a synonym. *Ābhoga* occurs in the Megha-dūta [verse 90] in the compound *gandābhoga* which is explained by *kapola-maṇḍalam*, 'the orb or circumference of the cheek;' and by *ganda-sthālam*, 'the region or neighbourhood of the cheek'. In Wilson's Dictionary *stanābhoga* occurs, and is said to mean 'a man with a round or full breast.' In Śāṅkara's Commentary this very compound is used for 'fulness or roundness of breast.' Doubtless, the first meaning of *ābhoga* is 'enjoyment,' or (*adhikarane*) 'the place or seat of enjoyment;' thence it passes into the sense 'fulness;' thence into 'roundness,' 'circumference;' and thence into 'circuit,' 'surrounding district,' 'region,' etc. Hence, it is clear that *ābhoga* must here mean 'the land stretching-out in the neighbourhood of the sacred grove,' 'the district, grounds, or region surrounding it,' 'the domain or demesne.' Translate, 'Even without being told, it may be known indeed that this is the circuit [domain] of the sacred grove;' or 'that here (begins) the expanse [area] of the sacred grove;' or 'that these are the grounds of the sacred grove.'

² 'For here are the (grains of) wild-rice beneath the trees, fallen from the mouths [openings] of the hollow-trunks [*koṭara*] filled with parrots; in other places the polished stones (used) for bruising the fruit of the *Ingudi* are plainly observed; the fawns too with undeviating step [*i.e.*, not starting

प्रसिद्धाः कचिद् दण्डुदीपलभिदः सूच्यन्त एवोपलाः ।

विश्रासोपगमाद् अभिज्ञगतयः शब्दं सहन्ते मृगाश्च

तोवाधारपद्याश्च वल्कलशिश्वानिथ्यन्दरेखाङ्किताः ॥ १४ ॥

अपिच । कुल्याभ्योभिः पवनचपलैः शाखिनो धीतमूला

भिक्षो रागः किञ्चलयश्चाम् आज्यधूमोद्गमेन ।

एते चार्वाङ् उपवनभुवि च्छिन्नदर्भाङ्कुरायां

नष्टाशङ्का हरिणशिशवो मन्दमन्दं चरन्ति ॥ १५ ॥

aside] from having acquired confidence, bear the sound (of the voice); and the paths of the reservoirs are marked with lines by the drippings from the ends of the bark-clothes.' *Mukha* may be used for the mouth or opening of anything, as the hollow of a tree. *Garbha*, as the last member of a compound, often denotes 'filled with,' as *ohūrṇa-garbha nādhī*, 'a tube filled with powder.' The *Ingudi*, commonly called *Ingua* or *Jiyaputa*, is a tree from the fruit of which necklaces were made of a supposed prolific efficacy; whence the botanical name *Nagelia putran-jiva* or *jiva-putraka* [Rox.] In the Raghu-vanśa (xiv., 81) there is an allusion to the fruit being used by hermits to supply oil for lamps, and in Act 2. to its furnishing them with ointment. The synonym for the tree in the Amara-kosha is *tāpasa-taru*, 'the anchorite's tree.' Śāṅkara calls it *muni-pādapa*. *Abhinna-gati* may also be translated 'not running away,' literally, 'not going apart or in a different direction.' Kāṭavema explains it by *avihata-gati*, 'not interrupted in their walk.' This meaning at least is suggested by *abhinna-svara*, 'one who does not hesitate in speaking.' The sense of the last line is settled by a passage at the end of this act, where the dust is described as falling 'on the bark dresses, moist with water, hung up (to dry) on the branches of trees [*viṭapa-vishakta-jalārdra-valkaleshu*]. In carrying these dresses from the reservoir to the trees, a line would be formed by the drippings from the corners. [*śikhā* = *ānchīla* Schol.]

¹ 'The trees have their roots washed by the waters of canals, tremulous

Verse 14. ŚĀRDŪLAVIKRĪṬĪTA (variety of ATIDHṚITĪ) containing fifteen syllables to the half-line, each half-line being alike.

— — — — — | — — — — — ॥

Verse 15. MANDĀKRĀNTĀ (variety of ATYASṚITĪ) containing seventeen syllables to the half-line, each half-line being alike. This is the metre of the Megha-dūta.

— — — — | — — — — — | — — — — — ॥

सूतः । सर्वम् उपपन्नं ।

राजा ॥ स्त्रोकम् अन्तरं गत्वा ॥ तपोवनवासिनाम् उपरोधो मा भूत् । अत्रैव तावद् रथं स्थापय । यावद् अवतरामि ।

सूतः । धृताः प्रयहाः । अवतरत्वा मुञ्चान् ।

राजा ॥ अवतीर्थ ॥ सूत । विनीतवेषेण प्रवेष्टव्यानि तपोवनानि नाम । इदं तावद् दृष्टतां ॥ इति सूतस्त्राभरणानि धनुस्त्रोपनीय अर्पयति ॥ सूत । यावद् अहम् आश्रमवासिनः प्रत्यवेक्ष्योपावर्ते । तावद् आर्द्रपृष्ठाः क्रियन्तां वाजिनः ।

in the wind; the tint of (those trees which are) bright with fresh-sprouts is diversified [partially obscured] by the rising of the smoke of the clarified butter (burnt in oblations); and in front, these young fawns, free from timidity, leisurely graze on the lawn of the garden, where the stalks of *darbha*-grass have been mown.' The Commentators explain *bhinna*, by *anyathā-bhūta*, 'altered,' 'made different;' but it may also mean 'broken,' 'interrupted,' 'partially obscured.' *Arvāk* = *agrata* 'in front,' 'near.' *Darbha* is another name for *kūśa* or sacrificial grass (*Poa cynosuroides*). This was the sacred plant or holy grass among the Hindūs, as was verbena among the Romans. In preparing the ground for a sacrifice it was necessary to strew it with the blades of this grass. The officiating Brāhman were purified by sitting on it, and by rubbing it between their hands. Its sanctifying qualities were very various, see *Manu*, ii., 43, 75, 182; iii., 208, 223, 255, 256; iv., 36; v., 115; xi., 149; and *Vishṇu Purāṇa*, p. 106. The leaves of this grass are very long, with tapering points of which the extreme acuteness is proverbial among the Hindūs; whence the expression *kūśāgra-buddhi* [*Raghu-vaṃśa*, v., 4] 'a person whose intellects are as sharp as the point of a *kūśa*-leaf.' Sir W. Jones quotes a passage from the *Atharva-veda*, in which this grass is addressed as a god. 'Thee, O *Darbha*! the learned proclaim a divinity, not subject to age or death; thee they call the armour of Indra, the preserver of regions, the destroyer of enemies,' etc. vol. v., p. 79. According to the Commentators this verse and the last afford an example of the *anumānān-kāra*, or figure called 'Inference.'

¹ Compare *Manu*, viii., 2.

² Literally, 'let the horses be made wet-backed,' i.e., let them be watered

सूतः । तथा ॥ इति निष्क्रान्तः ॥

राजा ॥ परिक्रम्यावलोक्य च ॥ इदम् आश्रमदारं । यावत्
प्रविशामि ॥ प्रविश्य निमित्तं सूचयन् ॥

शान्तम् इदम् आश्रमप्रदं स्फुरति च वाङ्मनः कुतः फलम् इहास्य ।

अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र ॥ १६ ॥

नेपथ्ये । ददो ददो महीशो ।

नेपथ्ये । इत इतः सख्यौ ।

राजा ॥ कर्णं दत्त्वा ॥ अथे । दक्षिणेन वृक्षवाटिकाम् आलाप इव
श्रूयते । यावद् अत्र गच्छामि ॥ परिक्रम्यावलोक्य च ॥ अथे । एतास्
तपस्त्रिकन्यकाः स्वप्रमाणानुरूपैः सेचनघटैर् बालपादपेभ्यः पयो
दातुम् इत एवाभिवर्तन्ते ॥ निरूप्य ॥ अहो मधुरम् आशां दर्शनं ।

and refreshed. Let their fatigue be removed by giving them water and by rubbing their backs. [Śankara.]

¹ 'Acting an omen,' or 'acting as if he observed an omen,' literally, 'manifesting a sign.' *Nimittam* is any omen or sign, such as the throbbing of the arm or eyelid. If this was felt on the right side it was a good omen in men; if on the left, a bad omen. The reverse was true of women.

² 'This hermitage is tranquil, [*i.e.*, a peaceful spot, undisturbed by passion or emotion] and yet my arm throbs; whence can there be any result of this in such a place? But yet the gates of destiny are everywhere.' A quivering sensation in the right arm was supposed to prognosticate union with a beautiful woman. See *Raghu-vanśa*, xii., 90. *Bhāṭṭi*, i., 27. *Vikramorvaśī*. Act 2.

³ 'To the right of the grove of trees.' *Dakṣhiṇena* governs the acc. case as well as the genitive. See *Pāṇini*, ii., 3, 31; and v., 3, 35.

⁴ 'With watering-pots (of a size) proportioned to their strength,' or 'with watering-pots suited to their size,' *i.e.*, not too large for a woman to carry.

Verse 16. *ĀRYĀ* or *GĀTHĀ*. (See Verse 2.)

— — — | — — — | — — — || — — — | — — | — — — | — — — | — — — |
— — — | — — — | — — || — — | — — — | — — | — — — | — — — |

शकुन्तला । हला अणसू ए । ए केवलं तादृशिभोभो एव । अस्ति
 शकुन्तला । हला अणसू ये । य केवलं तातनियोग एव । अस्ति
 मे सोदरमेहोऽपि एतेषु ॥ इति वृक्षमेचनं निरूपयति ॥
 मे सोदरमेहोऽपि एतेषु ॥ इति वृक्षमेचनं निरूपयति ॥

राजा । कथम् इयं सा कण्डद्विजा । असाधुदर्शी खलु तत्रभवान्
 काश्यपः । य इमाम् आश्रमधर्मे निवृत्ते ।

इदं किलाव्याजमनोहरं वपुः

तपःक्षमं साधयितुं य इच्छति ।

ध्रुवं स नीलोत्पलपत्रधारया

शमीलतां केतुम् अक्षिर्यव्यवर्त्तति ॥ १८ ॥

भवतु । पादपान्तरित एव विशस्तां तावद् एनां पश्यामि ॥ इति तथा
 करोति ॥

‘Truly his reverence Káśyapa is (a man) of little discrimination, inasmuch as he appoints her to the duties [manner of life] of the hermitage [i.e., imposes upon her a hermitage-life; a mode of life such as is usual in a hermitage].’ The sage Kanwa is here called ‘a descendant of Káśyapa.’ As a sage and Bráhmaṇ he might especially claim this celebrated personage as his progenitor; but Káśyapa, who was the son of Marichi [who was the son of Brahmá, and one of the seven Prajápatis] was a progenitor on rather a magnificent scale, as he is considered to have been the father of the gods, demons, man, fish, reptiles, and all animals, by Aditi, and twelve other daughters of Daksha. He is supposed by some to be a personification of the race who took refuge in the central Asiatic chain, in which traces of his name may be found, as Koh-kas (or Caucasus), the Caspian, Cashmir, etc. [Wilson’s Hindú Theatre, vol. ii., p. 12.]

‘The sage who expects to make this artlessly-charming form capable of (enduring) penance, certainly attempts to cut a branch of the hard śamī wood with the edge of the blue lotus-leaf.’ *Avyája-manoharam* ‘that which

Verse 18. VANSASTHAVILA (variety of JAGATI) containing twelve syllables to the half-line, each half-line being alike.

— — — — — ॥

शकुन्तला । महिं अणमूए । अदिपिण्डेण वक्कलेण पिअंवदाए
शकुन्तला । सखि अणमूये । अतिपिण्डेण वक्कलेण पिअंवदया
पिअन्निदग्धि । सिढिलेहि दाव ए ।

नियन्तितास्मि । शिथिलय तावद् एनं ।

अणमूया । तह ॥ इति शिथिलयति ॥

अणमूया । तथा ॥ इति शिथिलयति ॥

प्रियंवदा ॥ सहामं ॥ एतय पयोधरवित्थारदत्तञ्च अत्तणो ज्ञावण
प्रियंवदा ॥ सहारं ॥ अत्र पयोधरवित्थारयित्कं आत्मनो जीवनम्
उपालभ ॥ म किं उपालभेमि ।

उपालभस्व । मां किम् उपालभसे ।

राजा । सम्यग् इयम् आह ।

इदम् उपहितसूक्ष्मयन्त्रिणा स्कन्धदेशे

स्तनयुगपरिणाहाच्छादिना वक्कलेन ।

वपुर् अभिनवम् अस्याः पुष्यति स्वां न शोभां

कुसुमम् इव पिण्डं पाण्डुपत्रोदरेण ॥ १६ ॥

captivates without art or ornament,' 'naturally beautiful.' For an account of the different orders of Rishis or sages, see the word 'saint' in the English and Sanskrit Dictionary. The *sami* tree is a kind of acacia (*acacia suma*), the wood of which is very hard, and supposed by the Hindús to contain fire. [*Śamī abhyantara-ūna-pāvaka*, Raghuvansa, iii., 9. See also Manu, viii., 247.] The Hindús employ it to kindle their sacred fire by rubbing two dried pieces together. The legend is that Purúravas generated primeval fire by rubbing together two branches of the *Śamī* and *Aswattha* tree. [Wilson's Hindú Theatre, p. 190.]

1 'This blooming [or youthful] body of hers, by (reason of) the bark dress fastened with delicate knots upon her shoulder (and) covering the orbs of her two breasts, does not exhibit (the fulness of) its own charms, like a flower enveloped by a calyx of brown leaves.' The first meaning of *push*,

अथवा कामम् अनुरूपम् अस्मा वपुषो वल्कलं । न पुनर् अलङ्कारत्रियं
न पृथति । कुतः ।

सरसिजम् अनुविद्धं शैवलेनापि रत्नं

मलिनम् अपि हिमांशीर् लक्ष्म लक्ष्मीं तनोति ।

इयम् अधिकमनोऽज्ञा वल्कलेनापि तन्वी

किमिव हि मधुराणां मण्डनं नाकृतीनां ॥ २० ॥

like *bhri*, is 'to nourish, or be nourished.' Thence, like *bhri*, it passes, into the sense of 'maintain,' 'support,' 'bear;' and thence into that of 'possess,' 'enjoy,' 'exhibit,' 'make to appear.' In these last senses it may be used actively, though in the 4th conjugation. [See Manu, ix., 37. Rāmāyana, ii., 94, 10. Raghu-vanśa, xvi., 58. Mahābhārata, vol. ii., p. 186, 2607.] It is curious that our English word *exhibition* may have the sense of 'maintenance' (Cf. Latin *exhibeo*). Two Bombay MSS. read *svām abhikhyām* instead of *svām na śobhām*: the meaning would then be 'maintains its own beauty' [*abhikyā* is so used, Raghu-vanśa, i., 46]; and this reading would be more consistent with what follows, but by the next word *athavā*, as the Commentators observe, *svoktam ākshipati*, he corrects his previous remark.

¹ 'Or rather, granted that the bark-dress be ill suited to her figure, yet it does not not [*i.e.*, it really does] possess the charm of an embellishment;' or less literally, 'it really does act as an embellishment to set off the beauty of her person.' This is not the only instance to be found in Kālidāsa of two negatives employed to strengthen an affirmative. See *Megha-dūta*, 106.

² 'The lotus, though intertwined [or overspread] with the śaivala is charming; the speck, though dark, heightens [*lit.*, extends] the beauty of the moon; this graceful one even with her bark-dress is more lovely; for what is not an embellishment of sweet forms? [*i.e.*, everything serves as an ornament to heighten the beauty of a figure which is naturally beautiful.] *Sarasi-jam*, *lit.*, 'that which is born in a pool,' a name applicable to any aquatic plant, but especially to the different kinds of lotus (*Nelumbium* or *Nymphaea*). This beautiful plant—the varieties of which, blue, white, and red, are numerous, bears some resemblance to our water-lily. It is as

शकुन्तला ॥ अयतोऽवलोक्य ॥ एषो वादेरिदपन्नवङ्गुलीहिं त्व-
 शकुन्तला ॥ अयतोऽवलोक्य ॥ एष वातेरितपन्नवङ्गुलीभिस् त्व-
 रदि विश्रमं केसररक्तलोचो । जाव एं सम्भावेमि ॥ इति परिक्रामति ॥
 यति इव मां केसरवृक्षकः । यावद् एनं सम्भावयामि ॥ इति परिक्रामति ॥
 प्रियंवदा । हला मउन्दले । एत्थ एत्थ दाव मुज्जत्तञ्च चिट्ठ ।
 प्रियंवदा । हला शकुन्तले । अत्र एव तावन् मुहूर्तं तिष्ठ ।

favourite a subject of allusion and comparison with the Hindú poets, as the rose with the Persian. It is often figuratively used to express beauty, as 'lotus-face,' or the 'lotus of the face,' 'lotus-hands,' 'lotus-feet' [Gît. Gov. *passim*]. It is also used by women as an ornament [Act 3. of this play], and as a cooling remedy [Ratnâvalî, Act 2.] The Śaivala (Vallisneria) is an aquatic plant which spreads itself over ponds, and interweaves itself with the lotus. The interlacing of its stalks is compared in the Śringâra-tilaka (verse i.) to braided hair (*dhammilla*). See Sir W. Jones' Works, vol. iv., p. 113. The spots on the moon were thought to resemble those on an antelope, and hence one of the moon's names, *harina-kalanka* 'deer-spotted.'

The following verse, which is found in the Bengâlî MSS. immediately after verse 20, and has been adopted by the Calcutta edition, is omitted in all the Devanâgarî MSS., and in the commentaries of Śankara and Kāṭavema. It is probably spurious, as it repeats the same sentiment with much harshness and some obscurity of expression :—

कठिनमपि मृगाच्छा वल्कलं कान्तरूपं

न मनसि रुचिभङ्गं खल्वपि अप्यादधाति ।

विकचसरसिजायाः स्लोकनिर्मृक्तकण्ठं

निजम् द्वयकमलिन्याः कर्कशं दृन्तजालं ॥

'The back-dress though rough, is beautiful on this fawn-eyed one. It does not in one's mind cause the slightest impairment of her beauty [or, of my liking for her]; just as its own rough tissue of stalks on the lotus-bed whose lotuses have expanded, so as slightly to release the neck-of-the-flower' [*i.e.*, the pedicle, or that part of the stalk immediately under the flower].

¹ 'This Keśara-tree, with its fingers of young shoots set in motion by the wind bids me hasten as it were (towards it). I will just go and pay my

शकुन्तला । किञ्चिन्नित्तं

शकुन्तला । किञ्चिन्नित्तं

प्रियंवदा । जाव तु ए उवगदा ए सदासणाहो विश्व अश्वं

प्रियंवदा । यावत् तया उपगतया सतामनाथ इव अश्वं

केशरवृक्षश्चो यडिभादि ।

केशरवृक्षकः प्रतिभाति ।

respects to it.' The Kēsara-tree [*Mimusops elengi*] is the same as the Bakula or Vakula, frequent mention of which is made in some of the Purāṇas, and in the Ratnāvalī [Act 3.]. It bears a strong-smelling flower, which, according to Sir W. Jones, is even placed among the flowers of the Hindú paradise. The tree is very ornamental in pleasure-grounds. *Sambhū* in the caus. generally means 'to honour, or pay one's respects to another in person.' Motion towards the object seems usually, though not always, implied. Thus, *sambhūcayāmorāgarsham*, Vikramorvaśī, Act 1. And Raghu-vaṇśa, v., 2.; x., 56.

¹ 'Possessed of a creeper.' This use of *sa-nātha* is noticeable. The literal meaning of the expression is, 'having a lord or master,' and in this sense it is used towards the end of this Act, where the devotees are said to be *sa-nāthāḥ* 'possessed of a guardian' in Dushyanta. A compound verb *sa-nāthīkṛi*, 'to cause to be possessed of a master' is also used in the 2nd. Act of this play, and in the Hitopadeśa [line 797]. But in the present passage, *sa-nātha* is simply equivalent to *sahita*, *dhritiya*, *yukta*, 'accompanied,' 'joined,' 'furnished with.' The transition of the word into such an acceptance may be easily understood by referring to a passage in the 6th. Act of this play, and to a parallel one in the 2nd. Act of the Vikramorvaśī, where the same expression is applied to an arbour (*mandapa*) which is said to be *maṇi-śīla-patta-sanātha*, 'having a slab of marble as its master,' i.e., 'in which the most prominent and striking object is a marble seat;' or in plain words, 'an arbour furnished with a marble seat.' It is used again similarly in the 2nd. Act of this play, where the surface of a stone seat (*śīla-talam*) is said to be *vitāna-sanātham*, 'furnished with a canopy' by the shade of a tree. It occurs twice again in the 4th. Act of the Vikramorvaśī, where the King is said to be *Lakṣmī-sanātha*, 'possessed of Fortune;' and the hair of Urvasī is said to be *kusuma-sanātha*, 'decked with flowers:' and once in the 5th. Act, where the youth Āyus is said to be *sanātha* with reference to *dhanur-veda*. See

शकुन्तला । अदौकु पित्र्यं वदामि त्वम् ।

शकुन्तला । अतः खलु प्रियं वदामि त्वम् ।

राजा । प्रियमपि तथ्यम् आह शकुन्तलां प्रियं वदा । अस्याः खलु
अधरः किसलयरागः कोमलविटपानुकारिणी वाह ।

कुसुममिव लोभनीयं यौवनम् अङ्गेषु सर्वत्र ॥ २१ ॥

अनमूया । हला मज्जन्दले । इयं सख्यं वरवधूः सहकारस्य त्वया

अनमूया । हला शकुन्तले । इयं सख्यं वरवधूः सहकारस्य त्वया
किदृशमहेत्या वणजोमिणित्ति लोमालिप्सा । एतं विस्मयिष्यामि ।

कृतनामधेया वनज्योत्स्नेति नवमालिका । एतां विस्मयतामि ।

also Málātī-mádh., p. 58, l. 2, Megha-dūta, verse 97, Málavikāgn., p. 5, l. 9.

¹ 'Hence most truly art thou (named) Priyamvadā,' (i.e., Kindly-speaking). The name is made up of two words—*priyam*, 'what is agreeable,' and *vadā*, 'one who speaks.' Chézy compares the Greek *μελιφθογγος*.

² 'Though agreeable (still it is) the truth (that) Priyamvadā says to Sakuntalā. Truly her under lip has the colour of a young bud, her two arms resemble flexible stalks. Attractive youth like the blossom pervades her limbs.' *Sannaddham* = *sarvato vyāpakam*. Schol.

³ 'Here is the young Málikā [a kind of double jasmine, see page 21, note 3] named by you the Light of the Grove, the self-elected wife of the Sahakāra.' The Sahakāra is a fragrant sort of Mango-tree. Its union with other plants seems a favourite idea with Kālidāsa; for in the Raghu-vanśa allusion is made to its marriage with the Phalini or Priyangu [viii., 69]. It is said to be a great favourite with the bees [Raghu-vanśa, vi., 69]. In the Ratnāvalī, p. 11, l. 7, it has the epithet *mandalāyamāna*, 'forming a circle.' *Swayamvara-cūdhā* 'a wife by self-election.' The *Swayamvara* or 'selection for one's self,' (*swayam* 'by one's self,' *vara* 'choice') was a form of marriage in which a princess made a free public choice of a husband from a number of assembled suitors. In very early times, the princesses of India seem to have enjoyed this singular privilege. It is not mentioned amongst the forms of marriage in Manu, iii., 21, etc.; but the provision which is

Verse 21. *ĀRYĀ or GĀTHĀ.* (See Verse 2.)

— — — | — — — | — — || — — — | — — — | — — — | — — — |

शकुन्तला । तदा अन्ताणमि विस्मरिस्मि ॥ लताम् उपेत्यावलीक्य
 शकुन्तला । तदात्मानमपि विस्मरिष्यामि ॥ लताम् उपेत्यावलीक्य
 च ॥ हला । रमणीएकम् काले इमस्म लतापाश्र्वमिहणस्म वदशरो
 च ॥ हला । रमणीयेखलु काले ऽस्य लतापादपमिधुनस्य व्यतिकरः
 संवृत्तो । एवकुसुमजोव्ण वणजोमिणी । बद्धपल्लवदा । उपवभो
 संवृत्तः । नवकुसुमयौवना वनज्योत्स्ना । बद्धपल्लवतया उपभोग-
 क्वभो महश्वारो ॥ इति पश्यन्ती तिष्ठति ॥

चमः सहकारः ॥ इति पश्यन्ती तिष्ठति ॥

made in Manu, ix., 90, proves that a similar custom prevailed at that period. When marriageable, she is there told to wait for three years; and after that time, if she fail to obtain a suitable husband, she is to choose for herself; [*samāna-jāti-guṇam varam swayam vrin̥ta*. Schol.] She is then called *swayam-vard*. In the Mahābhārata we have a beautiful account of the *Swayamvara* of Damayantī (who chooses Nala), and of Draupadī (who chooses Arjuna, p. 52); and in the Raghu-vansa, chap. vi., of the *Swayamvara* of Indumatī, sister of Bhoja, king of Vidarbha (who chooses Aja, the son of Raghu). See also Nalodaya, i., 30. Even the goddess Lakshmi is said to have exercised this privilege. See the allusion to the *Lakshmi-swayamvara* at the beginning of the 3rd. Act of the Vikramorvaśī.

‘At a charming season, indeed, has the union between this pair, the (Mālikā or jasmine) creeper and the (Sahakāra) tree, taken place. The Light of the Grove (has) youthfulness by (its) fresh blossoms, [*i.e.*, its fresh blossoms give it all the bloom of a young bride] and the Sahakāra is capable of enjoyment by reason of (its) young shoots (just) formed.’ *Vyatikara* is properly ‘mutual action,’ ‘co-operation;’ hence ‘union,’ ‘blending,’ ‘inter-twining,’ ‘intermingling.’ [See *Megha-dūta*, 15.] So also *vyatikara-sukham*, ‘mutual enjoyment.’ The prepositions *vi* and *ati* in composition imply both reciprocity and contrariety: hence, in the *Hitopadeśa*, line 2319, *vyatikara* signifies ‘reverse,’ ‘turn in affairs.’ *Baddha-pallavatayā*, ‘by its state of young shoots formed on it.’ This is a very idiomatic use of the instrumental case of the abstract noun ending in *tā*, to denote ‘by reason of,’ ‘on account of.’ The root *bandh* has often the sense of ‘to form,’ ‘produce;’ thus, *baddhnanti phalam* [Raghu-vansa, xii., 69]. *Drumeshu swayam phalam baddham*

प्रियंवदा ॥ सस्मितं ॥ अणमृण । जाणासि किमिमित्तं मञ्जुन्दला

प्रियंवदा ॥ सस्मितं ॥ अनसूये । जानासि किमिमित्तं शकुन्तला
वणजोसिणि । अदिमेत्तं पेक्खदित्ति ।

वनज्योत्स्नाम् अतिमात्रं प्रेक्षत इति ।

अनसूया । एकवु विभावमि । कहेहि ।

अनसूया । न खलु विभावयामि । कथय ।

प्रियंवदा । जह वणजोसिणी अणुरूपेण पादपेण मङ्गदा । अपि

प्रियंवदा । यथा वनज्योत्स्ना अनुरूपेण पादपेन मङ्गता । अपि
नाम एवम् अहमपि अत्तणो अणुरूपं वरं लभेयत्ति ।

नाम एवम् अहमपि आत्मनो ऽनुरूपं वरं लभेयेति ।

शकुन्तला ॥ एसो एणं तुह अत्तगदो मणोरहो ॥ इति कलशम्

शकुन्तला ॥ एष नूनं तव आत्मगतो मनोरथः ॥ इति कलशम्
आवर्जयति ॥

आवर्जयति ॥

राजा । अपि नाम कुलपतेर् इयम् असवर्णचेचसम्भवा स्यात् ।

[Kumāra-sam. v. 60]. *Upabhoga-kshama* is found in the prologue of this play in connection with *grishma-samaya* [page 5, note 1], and in the 3rd. Act of the *Vikramorvasi* with *avakāśa*. The first meaning of *kshama* is 'patient,' 'enduring.' In this compound, and many others, it is equivalent to *yogya*, 'fit,' 'capable,' 'suitable;' so *drishti-kshama*, 'capable of being seen,' 'visible.'

¹ *Api nāma*, 'would that.' In this sense it occurs also in the 3rd. Act of the *Vikramorvasi*, *api nāma Purūravā bhaveyam*, 'would that I were Purūravas!'

² 'Can this (lady) possibly be sprung from a wife dissimilar in class (to that) of the father of the family.' *Api nāma* is here equivalent to 'may be,' 'can it possibly be,' 'I wonder whether,' expressive of some doubt. [*evam sambhavyate*. Schol.] **Kshetra* = *kalatra*, 'a wife;' *asavarna* = *asamāna-jātya* 'of a different (and inferior) tribe or caste.' A Brāhmaṇ might marry a Kshatriyā, i.e., a woman of the military or kingly class next below him [Manu, iii., 13], and the female offspring of such a marriage would belong to the mixed class called *mūrdhābhishikta* or *mūrdhāvāsikta* 'head-

अथवा हतं सन्देहेन ।

असंशयं च अपरिग्रहसमा

यद् आर्यम् अस्याम् अभिलाषि मे मनः ।

सतां हि सन्देहपदेषु वस्तुषु

प्रमाणम् अन्तःकरणप्रवृत्तयः ॥ २९ ॥

anointed' [Manu, x.. 6], and would be a suitable object of affection for a Kshatriya, who in his kingly character was a *mūrdhābhishikta* also. But if Śakuntalā were a pure Brāhmaṇī woman, both on the mother's and father's side, she would be ineligible as the wife of a Kshatriya [Manu, iii., 13].

¹. 'But, have done with [away with] doubt.' *Athavā* is used to correct a previous thought [*pakṣāntare*]. *Kṛitam* when used adverbially is like *alam*, and requires the instrumental case.

². 'Without any doubt she is capable of marriage with a Kshatriya, since my honourable soul has a longing towards her: for in matters that are subjects of doubt, the tendencies [inclinations, promptings] of the hearts of good men are an authoritative guide (to the truth.)' The meaning is, 'If this damsel be the daughter of a Brāhmaṇ by a Brāhmaṇ or woman of the same caste, then why should I be conscious of such a sudden liking for one whom I could never hope to marry. This feeling of attraction and sympathy would not arise spontaneously in the breast of an honourable man, excepting towards a legitimate object of affection: for in such matters, the secret prompting [inner voice] of the heart is decisive.' He therefore concludes that she must have been of mixed origin, with some Kshatriya or regal blood in her veins; and discovers afterwards that she was, in fact, the daughter of the Rājārshi Viśvāmitra (who was originally of the Kshatriya or regal tribe) by an Apsaras. Dushyanta, as a king, belonged of course to the Kshatriya or military caste. This caste came next to the Brāhmaṇical and according to Manu [i., 87] sprang from the arm of Brahmā. They wore a girdle of *mūrvā* and a sacrificial cord of hemp [Manu, ii., 42, 44], and were entirely concerned with warfare and military affairs. The Mahābhārata relates that they were exterminated by Paraśu-Rāma, the representative of the Brāhmaṇical tribe, in revenge for the murder of his father, the sage Jamadagni, by the sons of Kārtavīrya. This fable is founded on the historical fact that,

तथापि तच्चत एवैनाम् उपलक्ष्ये ।

शकुन्तला ॥ ममस्युभयम् ॥ अहो मलिनमेवमस्यस्युभयम् ॥ योमान्निअं

शकुन्तला ॥ सस्युभयम् ॥ अहो मलिनमेवमस्यस्युभयम् ॥ योमान्निअं

at some period or other, struggles, arising out of mutual jealousy of each others' encroachments, took place between the military and sacerdotal classes; and that the former did in the end succumb to the superior power and intelligence of the priests. The example of Viśwámitra proves that it was possible for a Kshatriya, by the practice of religious austerities, to raise himself to the rank of a Bráhmaṇ. There are also other anomalies of caste to be found; for the Viṣṇu-Purāṇa makes mention of a number of men, half-warriors, half-priests, Kshatriyas by birth, and Bráhmaṇs by profession, called Āngirásas or descendants of Angiras, who were said to have sprung from Nabhága [Viṣ. Pur., p. 359. Mahábh. Selections, p. 23.] Kings, however, were never chosen from the Bráhmaṇical class, but were properly Kshatriyas [Manu, vii., 2]; though there was no positive law against their belonging to the two inferior classes of Vaiśyas and Śúdras, or even to the three mixed classes [sankaras] formed by intermarriage with the others, viz., Múrdhábhi-shikias, Máhishyas and Karanas [Manu, x., 6]. One dynasty of kings of the line of Nanda were actually Śúdras, and kept the Kshatriyas in subjection [Viṣṇu Purāṇa, p. 467.] In fact, the king was but a high officer appointed to train the army, instruct in military exercises, administer justice, and execute the laws. These onerous duties were sufficient to deter the Bráhmaṇs from desiring a rank of privileges which were inconsistent with their love of dignified repose. *Āryam* = *samaryádam*, 'correct,' 'upright' [Schol.] *Pramānam*, 'that by which any thing is measured;' hence, 'a criterion or standard of truth,' 'a sure guide,' 'an authority' [*pramākāraṇam*, 'a cause of true knowledge,' Schol.] In this sense it is usually found in the singular number, neuter gender, though in opposition to a masculine or feminine noun, or even to a noun in the plural number, as here. Thus, also *Veddh pramānam* 'the Vedas are an authority.' See also Hitopadeśa, lines 169, and 1465. *Pravṛtti*, 'continuous flow;' hence, 'a course of action,' 'tendency,' 'inclination.'

¹ 'Nevertheless [however the suggestions of my heart are to be relied upon] I will accurately ascertain about her.' *Upalāpsyē* = *jñāsyē*, 'I will inform myself.' Schol.

² See note 3, page 21.

उज्झिञ्च वञ्चनं मे मधुकरो दृष्टिवद ॥ इति भ्रमरवाधां नाटयति ॥

उज्झिता वदनं मे मधुकरो ऽभिवर्तते ॥ इति भ्रमरवाधां नाटयति ॥

राजा ॥ ससृष्टं विलोक्य ॥ साधु वाधनमपि रमणीयम् अस्याः

यतो यतः षट्चरणो ऽभिवर्तते

ततस् ततः प्रेरितलोललोचना ।

विवर्त्तितभूर् इयम् अद्य शिञ्चते

भयाद् अकामापि हि दृष्टिविभ्रमं ॥ २३ ॥

अपिच ॥ सासूयमिव ॥

चलापाङ्गां दृष्टिं सृशसि वज्रशो वेपथुमतीं

रहस्याख्यायीव स्वनसि मृदु कर्णान्तिकचरः ।

करं व्याधुन्वत्याः पिवसि रतिसर्वस्वम् अधरं

वयं तत्त्वान्वेषान् मधुकर हतास् त्वं खलु हती ॥ २४ ॥

¹ *Madhu-kara*, 'a honey-maker,' mellificus, mellifer, i.e., 'a bee.'

² Literally, 'turns towards,' 'attacks,' 'assaults.'

³ 'Good! even her repulse is charming.'

⁴ 'In whichever direction the bee turns towards (her), from that quarter her rolling eye is darted: bending her brows through fear, she is already learning coquettish-movements of the eye even though (as yet) uninfluenced-by-love.' *Yatas* and *tatas* are properly 'whence' and 'thence' *tatas* = *tasmāt sthānāt*, 'from that place.' Śāṅkara. *Ṣaṭ-chaṛaṇa*, 'a six-footed insect,' 'a bee.' *Dṛishti-vibhrama*, 'coquettish play of the eye,' 'amorous or sidelong glances,' 'rolling motion of the eyes, indicative of amorous feelings.' [*dṛishti-vilāsa*. Śāṅkara.]

⁵ 'Thou touchest repeatedly her quivering eye, whose outer-corner moves (playfully); going close to her ear, thou art softly humming as if whispering a secret (of love); thou art drinking the lower lip, containing all the treasures of delight, of her waving her hand; (whilst) we, O bee! through (the necessity for) inquiring into the truth (of her origin), are disappointed (of immediate

शकुन्तला । ए एषो धिद्वो विरमदि । अयदो ममिस्स ॥ पदान्तरे
 शकुन्तला । न एष धिद्वो विरमति । अन्यतो गमिस्सामि ॥ पदान्तरे
 स्थित्वा सदृष्टिचेपं ॥ कथं इदो वि आअच्छदि । हला परित्ताअध
 स्थित्वा सदृष्टिचेपं ॥ कथम् इतोऽपि आगच्छति । हला परिचायध्वं
 परिचायध्वं मं दमिणा दुव्विणीदेण दुट्टमज्जअरेण अहिहअमाणं ।
 परिचायध्वं माम् अनेन दुर्विनीतेन दुट्टमधुकरेण अभिभूयमानां ।
 उभे ॥ सस्मितं ॥ काओ वक्कं परित्तादुं । दुस्सन्द अकन्द । गाअ
 उभे ॥ सस्मितं ॥ के आवां परिचातुं । दुयन्तम् आकन्द । राज

वस्तिदादं तपोवसाद पामः ।

रक्षितानि तपोवनानि नाम ।

fruition), thou indeed art in the full enjoyment (of thy desire). In other words, 'Whilst I am kept in suspense by the necessity of ascertaining whether she be a Bráhmaṇī woman or a Kshatriyá woman, thou art in the act of enjoying her charms.' *Vyádhunvatyáh* genitive case of the pres. part. fem. agreeing with *asyáh* understood. *Dhrí* with *vi* and *á* 'to shake about.' The 5th conjugation rejects the nasal in this participle, Páṇini, vii., 1, 80. *Rati-sarva-svām* = *rati-nidhānam*, 'entirely made up, or constituted, of delight,' 'whose whole essence is delight.' So *khaḍga-sarva-svāh*, 'one whose whole property consists of a sword.' *Adhara*, 'the lower lip,' in contradistinction to *oshtha*, 'the upper lip.' *Adharam pivasi*, 'thou art drinking (the moisture of) the lower lip.' Compare *adharam pátum pravṛittá* [Vikramorvaśi, Act 4], and *adhara-madhu* (the nectar of the lip) *pivanti*. [Bhartri-Hari, i., 26.] *Hata* is here equivalent to *mano-hata*, 'disappointed,' or rather 'kept in anxious suspense.' *Kṛití* = *kṛitārtha* or *kṛita-kṛitya* 'one who has gained the object of his desire, and is in full enjoyment of it.'

¹ Literally, 'ill-frained;' hence 'ill-behaved,' 'ill-mannered.'

² 'Who are we to rescue you?' i.e., 'Who are we that we should be able to rescue you? What power have we to rescue you?' [*āvayoh ko 'dhikāra*, Śankara.] In a passage further on in this Act, where the pronoun *ka* is similarly used (*kā tvam viśrashtavyasya*, etc.) it is explained by *Kātavema* to mean *na prabhu*, *avāsa*, 'not having the power.' All the Devanāgarī MSS. read *parittādum* [Sansk. *paritrātum*], but the Bengālī read *parittāne* [Sansk.

राजा । अवसरोऽयम् आत्मानं प्रकाशयितुं । न भेतव्यं ॥ इत्यङ्गीकृते
स्वमतं ॥ राजभावस्त्वभिज्ञातो भवेत् । भवतु । एवं तावद् अभिधास्ये ।

शकुन्तला ॥ पदान्तरे स्थिता ॥ कथं वदोविं म अणुसरति ।

शकुन्तला ॥ पदान्तरे स्थिता ॥ कथम् इतोऽपि माम् अनुसरति ।

राजा ॥ हृत्वरम् उपसृत्य ॥

कः पौरवे वसुमतीं शासति शासितरि दुर्विनीतामां ।

अयम् आचरत्यविनयं मुग्धासु तपस्विकन्यासु ॥ २५ ॥

॥ सर्वा राजानं दृष्ट्वा किञ्चिदिव सम्मान्ताः ॥

अनसूया । अयम् । अयम् किम् अज्ञातिः । एवमपि प्रियसखी

अनसूया । आर्य । न खलु किमपि अत्याहितं । इयं नौ प्रियसखी

मधुकरेण अभिभूयमाना कातराभूता ॥ इति शकुन्तलां दर्शयति ॥

मधुकरेण अभिभूयमाना कातराभूता ॥ इति शकुन्तलां दर्शयति ॥

paritrāṇe], and the Calcutta *kā satti amhe paritrāṇe*. There is no difficulty in admitting the infinitive, which may well stand for the dative *paritrāṇāya* [see page 14, note 1], especially in Prākṛit, which possesses no dative. A precisely similar construction occurs in the *Mālavikāgnī-mitra*, p. 55, l. 13, *kā vāyam jetum*; and again, p. 40, l. 16, *ke dvām parigrahāya* [Prākṛit *pariggahassa*, the genitive being put for the Sanskrit dative.]

¹ 'Who is this that is practising rudeness towards the gentle maidens of the hermits, (and that too) whilst a descendant of Puru [see page 14, note 2] a chastiser of the ill-behaved, is governing the earth?' *Sāsati*, loc. ca. of the pres. part., used here absolutely, and liable in this root and in roots of the 3rd. conjugation to be confounded with the 3rd. pers. plur. of the present tense. *Mugdhāsu* = *apraudāsu*, *apragalbhāsu*, 'gentle,' 'timid,' 'modest,' 'innocent:' Schol.

² *Atyāhitam* = *mahābhīti*, 'great cause of fear:' *Amara-kosha*. Wilson adds another meaning, viz., 'daring action;' but, according to Dr. Boehtlingk, the meaning here rather is 'great crime,' 'punishable offence.' The word

Verse 25. *ĀRYA or GĀTHĀ. (See Verse 2.)*

— | — | — | — || — | — | — | — | —
— | — | — | — || — | — | — | — | —

राजा ॥ शकुन्तलामिमुखो भूत्वा ॥ अपि तपो वर्धते ।

॥ शकुन्तला साध्वसाद् अवचनां तिष्ठति ॥

अनमूया । दापि । अदिधिविशेषलाभेण । हला सउन्दने

अनमूया । ददानीम् अतिधिविशेषलाभेन । हला शकुन्तले ।

गच्छ उडजं । फलमित्रम् अर्थम् उपहर । इदं पादोदकं भविष्यति ।

गच्छ उडजं । फलमित्रम् अर्थम् उपहर । इदं पादोदकं भविष्यति ।

occurs in the beginning of the 4th. and 5th. Acts of the *Vikramorvaśī*. Cf. also *Mālavik.*, 55, 19; 56, 4.

¹, 'I trust your devotion prospers,' 'does your devotion prosper?' 'is all well with your acts of devotion?' This was the regular formula of salutation on meeting a Brāhmaṇ. According to Manu, the word *kuśalam* should be then used, which implies an inquiry respecting the well-being of his acts of penance, at all times liable to be obstructed by evil spirits and demons. Manu, ii., 127. See also *Rāmāyana*, I., lii., 4.

², 'Now (indeed it does prosper) by the reception of a distinguished guest.' The rites of hospitality were enforced amongst the Hindús by very stringent regulations. The observance of them ranked as one of the five great sacraments (*mahá-yajñáh*), under the title of *nri-yajna* or *manushya-yajna* 'the man-sacrament.' Brahmá, Prajapati, Indra, Fire, the Vasus and the Sun were supposed to be present in the person of a guest, and to partake of the food that was given to him [*Vishnu Purána*, p. 306]. No wonder then that reverence of him was said to be conducive to wealth, to fame, to life, and to a heavenly reward. [Manu, iii., 106.] On the other hand, no punishment was thought too severe for one who violated these rites. If a guest departed disappointed from any house, his sins were to be transferred to the householder, and all the merits of the householder were to be transferred to him. [*Vishnu Purána*, p. 305. *Hitopadeśa*, line 361.] Some of the things which were to be offered to a guest by even the poorest man were food, potherbs, water for the feet, and if he could do no more, ground on which to lie. [Manu, iii., 101. *Vishnu Purána*, 308.]

³ The *argha* or *arghya* was a respectful offering to Brāhman of rice, Dúrba-grass, flowers, fruit, etc., with water in a small boat-shaped vessel. Cf. *Rāmāyana*, I. xx., 9, 10. See also Wilson's note to *Megha-dúta*, verse 4. *Upahara* = *antya-prayachekha*, 'having fetched, present.'

'This (which we have brought with us for watering our plants) will

राजा । भवतीनां सुनृत्यैव गिरा कृतम् आतिथ्यं ।

प्रियंवदा । तेन हि दमस्मि पक्काशमीश्वराय सत्तत्त्ववेदिभ्याम्

प्रियंवदा । तेन हि अस्मां प्रच्छाद्यशीतलाद्यां वनपर्वविदिभ्याम्
मुञ्चन्तश्च उवविमिश्र परिष्कृतमत्रिणोदं करोदु, सज्जो ।

मुहूर्तम् उवविमिश्र परिष्कृतमत्रिणोदं करोतु चावैः ।

serve as water for the feet.' Water for the feet was one of the first things invariably presented to a guest in all Eastern countries. Should a guest arrive, a seat is to be offered to him, and his feet are to be washed and food is to be given him. [Vishnu Purāṇa, page 305. Compare also Luke vii., 44.] *Idam* i.e., *vrikshārtham dñitam udakam*. Schol.

¹ *Sūnritā gir* 'kind yet sincere language,' 'complimentary and friendly words without flattery' (*priyam satyan-cha vachanam*). This is one of the four things with which even the poorest man was to greet a guest. 'Grass and earth to sit on, water to wash the feet, and fourthly, friendly yet sincere speech (*vāk sūnritā*) are never refused in the houses of the good, even though they be poor.' Manu, iii., 101. Hitopadeśa, line 301.

² 'On the raised-seat under the Saptaparna-tree, cool with much shade, having sat down for a short time, let your honour cause removal of fatigue.' According to Śāṅkara, *prachhāya* = *prakṛiṣṭā yā chhāyā*, 'excessive shade.' The other Commentators explain it by *prakṛiṣṭā chhāyā yatra dēśah*, 'a place where there is excessive shade,' and by *prakṛiṣṭā chhāyā yasyāḥ*, 'having excessive shade.' A parallel passage occurs in the *Mālavikāgnimitra*, page 3, line 20, '*prachehhāya-śtāle śīlapattake nisannā*,' etc. It seems clear that the effect of *pra* in this word is to give intensity to the original idea. It is needless to regard it either as a Tatpurusha or Karmadhāraya compound, although it is in such compounds especially that *chhāyā* becomes *chhāyā*. [See page 5, note 1, and Raghu-vaṇśa, iv., 20; xii., 50. Meghadūta, verse 103. Pāṇini, ii., 4, 22, 25.] *Sapta-parṇa*, 'a tree having seven leaves on a stalk' (*Echites scholaris*), called also *vishama-chhāda*, 'having an odd number of leaves,' and *vishāla-twach*, 'having a broad bark' [Raghu-vaṇśa, iv., 23.] *Vedikā* = *viśrāma-sthānam*, 'place of repose or rest.' Schol. It was probably a quadrangular raised-seat, something in the form of an altar, and covered with a roof supported by pillars, used as a kind of arbour or summer-house, for sitting or standing under. In this case it seems to have been erected under a Saptaparna-tree. *Sapta-parṇa-*

राजा । नूनं यूयम् अयनेन कर्मणा परिश्रान्ताः ।

अनसूया । हन्तः स उन्मूलने । उद्दण्डं णो पञ्जुषामणं अदिधीष ।

अनसूया । हला शकुन्तले । उचितं नः पर्युपासनम् अतिथीनां ।

अत्र उपविशामः ॥ इति सर्व उपविशन्ति ॥

अत्र उपविशामः ॥ इति सर्व उपविशन्ति ॥

शकुन्तला ॥ आत्मगतम् ॥ किं शकुन्त इमं ज्ञातं ऐकित्यस्य मन्त्रोक्तम् ॥

शकुन्तला ॥ आत्मगतम् ॥ किं मुखसु इमं ज्ञानं मे चक्षु तपोवनवि-
रोधिनो विप्रानस्य गमनीयास्मि संवृत्ताः ।

रोधिनो विकारस्य गमनीयास्मि संवृत्ताः ।

राजा ॥ सर्वा विलोक्य ॥ अहो समवयोरूपरमणीयं भवतीनां सौहार्दं ।

प्रियंवदा ॥ जनान्तिकम् ॥ अनसूया । को नु खलु एषः । सत्पुत्रगम्भी-

प्रियंवदा ॥ जनान्तिकम् ॥ अनसूये । को नु खलु एषः । सत्पुत्रगम्भी-

nimno vrikshasya tale nirmita ya vedika. Sankara. Sir W. Jones [vol. v., p. 102] observes that this tree, when full-grown, is very large; when young, light and elegant. *Muhūrta* is properly an Indian hour of forty-eight minutes or two dandas, but is used for any short space of time.

¹ *Ātma-gatam* and *swa-gatam* (lit., 'gone to one's self') are used in theatrical language like the English 'aside' to denote that the words which follow are supposed to be spoken privately, as if to the speaker's self, and not in the hearing of any one but the audience. [*Ananya-prakāśam*: Schol.] *Gata*, 'gone,' at the end of a compound is used loosely to express relationship and connexion without any necessary implication of motion. It may mean simply 'in connexion with,' 'in relation to,' or, as here, 'with exclusive reference to,' 'addressed exclusively to.'

'How now! can it really be that, having looked upon this man, I am become susceptible of [lit., accessible to] an emotion inconsistent with a grove devoted to penance?' *Vikāra* is any alteration or transition from the natural and quiescent state of the soul; hence any emotion, whether of joy, grief, anger, etc. *Kim* is used *kutsadyam*, 'disdainfully,' and is equivalent to *katham eva jātam*, 'How can it have happened;' Schol.

Janāntikam, 'aside to a person standing near.' This is a theatrical

राकिदी मङ्गरः आलवन्तो पद्मावन्दो विश्र लक्ष्मीश्रवि ।

राकृतिर् मधुरम् आलपन् प्रभाववान् इव लक्ष्यते ।

अनमूया । मति । ममापि अस्ति कौतूहलं । पुच्छिस्व दाय

अनमूया । सखि । ममापि अस्ति कौतूहलं । प्रेक्षयामि तावद् एनं

॥ प्रकाशं ॥ अञ्जसु मङ्गरान्नावजगिदो विस्वामी मं मन्त्रवेदि ।

॥ प्रकाशं ॥ आर्यस्य मधुरालापजनितो विश्वासो मां मन्त्रयति ।

कदमो अञ्जण राजर्षिवंशो यमहरीश्रदि । कदमो वा विरहपथः

कतम आर्येण राजर्षिवंशो ऽलङ्घ्यते । कतमो वा विरहपथः-

direction something similar to *ātma-gātam*, but denotes that the speech which follows is supposed to be audible by one other person, to whom a private signal is made. 'That which is spoken apart from the rest, with a signal, such as holding up three fingers of the hand (*tripatūka*), being a mutual speech (between two), is called *jandantikam*,' Śāṅkara and Śāhit.-Darp., 177.

¹ 'Who can this be (who being) lively (yet) dignified in mien, appears as if endowed with majesty (while) speaking to us sweetly.' *Chatura*, 'lively,' 'sprightly,' 'animated,' may perhaps mean here, 'polite,' 'courteous,' in relation to *madhuram ālapan*. *Gambhīra*, 'profound,' is used metaphorically for one whose thoughts and feelings are deep or suppressed, 'reserved' 'dignified,' 'not betraying emotion.' The oldest MS. reads *mahuram*; the others *mahuram piam*; but *piam* belongs properly to the margin.

² *Prakāśam*, 'aloud,' another theatrical direction denoting that the words which follow are to be made audible to all, those which precede having been spoken aside.

³ 'What race of royal-sages is adorned by your honour?' A *Rājarshi* is a king or man of the Kshatriya and military class who has attained to the rank of a *Rishi* or saint by the practise of religious austerities. Such were Ikshvāku, Purūravas, Dushyanta, etc. There are six other classes of *Rishis*. [See the word 'Saint' in the English and Sanskrit Dictionary.] The *Rājarshi* is inferior to the *Brahmarshi* or 'Brāhman-saint,' but it was possible for a *Rājarshi* to raise himself to the rank of the latter, and therefore to the state of a *Brāhman*, by very severe penance, as exemplified in the story of the celebrated Viśvāmitra, son of Gādhi, and father of Śakuntalā. [See Rāmāyana, I., xx., 20; lxv., 18. *Astra-śikshā*, 118.]

सुसूत्रजणो किदो देसो । किन्निमित्तं वा सुसुमारदरोवि तपोवन-
त्सुकर्जनः कृतो देशः । किन्निमित्तं वा सुकुमारतरौ ऽपि तपोवन-
गमणपरिस्कमस्तु अत्ता पदं उवणीदो ।

गमनपरिश्रमस्य आत्मा पदम् उपनीतः ।

शकुन्तला ॥ आत्मगतं ॥ हिअअ । मा उत्तम । एसा तुए

शकुन्तला ॥ आत्मगतं ॥ हृदय । मा उत्ताम्य । एसा त्वया
चिन्दि यं अणमया मन्नेदि ।

चिन्तितम् अनसूया मन्त्रयते ।

राजा ॥ आत्मगतं ॥ कथम् इदानीम् आत्मानं निवेदयामि । कथं
वात्मापहारं करोमि । भवतु । एवं तावद् एनां वक्ष्ये ॥ प्रकाशं ॥ भवति ।
यः पौरवेण राज्ञा धर्माधिकारे नियुक्तः सो ऽहम् अविव्रक्रियोपल-
भाय धर्मारण्यम् इदम् आयातः ।

¹ 'With its people regretful by separation' i.e., by your absence.

² 'On what account has your person even though very delicate [unac-
customed to hardships] been brought to the point of (undergoing) the fatigue
of visiting this grove of penance?'

³ 'O my heart! be not uneasy, this Anasúyá is giving utterance to all thy
thoughts,' i.e., is making inquiry about all those points about which thou art
anxious (such-as, who this stranger is, whence he has come; etc. Schol.)

⁴ 'Or how shall I make concealment of myself?' i.e., How shall I hide
my real character? how shall I dissemble? *Apahára* is equivalent to
vañchanam, 'deception,' [Kátav.] or rather to *niñava* or *sangopanam*, 'con-
cealment,' 'dissimulation.' This is a very unusual sense of the word, but
all the Devanágari MSS. agree in reading *apahára*. The Bengálí have
parihára, which is also explained by *sangopanam*. The oldest Bengálí MS.
[1060, E. I. House] omits the words from *katham vá to karomi*.

⁵ 'O lady!' voc. case of *bhavati*. According to Manu, a Bráhmaṇ is to
be accosted with the respectful pronoun *bhavat*, and to any woman not
related by blood, the address *bhavati* or *subhage bhagini* is to be
used [ii., 128, 129].

⁶ 'I, that very person who was appointed by his majesty, the descendant

अनसूया । सखाहा दारिणं धर्मचारिणी ।

अनसूया । सनाथा इदानीं धर्मचारिणः ।

॥ शकुन्तला शृङ्गारसङ्गां निरूपयति ॥

सख्यौ ॥ उभयोर् आकारं विदित्वा जनान्तिकं ॥ हला संउन्दले ।

सख्यौ ॥ उभयोर् आकारं विदित्वा जनान्तिकं ॥ हला शकुन्तले ।

उभय उच्यते अत्र तादो मतिविदो भवे ।

यदि अत्र अद्य तातः सन्निहितो भवेत् ।

शकुन्तला ॥ सरोषं ॥ तदो किं भवेत् ।

शकुन्तला ॥ सरोषं ॥ ततः किं भवेत् ।

सख्यौ ॥ इदं विदित्वा भवत्यस्यति अतिथिविशेषं कृतार्थं करिष्यति ।

सख्यौ । इदं जीवितसर्वस्वेनापि अतिथिविशेषं कृतार्थं करिष्यति ।

of Puru, for the administration of justice, have arrived at this sacred grove, for the purpose of ascertaining whether the (religious) rites are free from obstruction.' The religious rites and sacrifices of holy men were often disturbed by certain evil spirits or goblins called Rákhasas, who were the determined enemies of piety and devotion. No great sacrifice or religious ceremony was ever carried on without an attempt on the part of these demons to impede its celebration; and the most renowned saints found it necessary on such occasions to acknowledge their dependence on the strong arm of the military class, by seeking the aid of warriors and heroes. The inability of holy men, who had attained the utmost limit of spiritual power, to cope with the spirits of evil, and the superiority of physical force in this respect is very remarkable. [See Rámáyana, I. xx., xxi., xxxii., and the end of Act 3. of this play].

¹ See page 26. note 1.

² 'Understanding the gestures of both,' i.e., of Sakuntalá and Dushyanta. *Ákára* = *choshtá* or *ingitam*, 'a gesture,' 'sign,' or rather the state of mind as evidenced by gestures and outward appearances, such as change of colour, etc.

³ 'What if he were (near at hand)?' i.e., If he were near at hand, what would he do? Schol.

⁴ 'He would make this distinguished guest happy [possessed of the object of his desire] with all the substance of his life,' i.e., He would do worldly

शकुन्तला । त्वत्त्वे अवेध । किमपि हि अत्र करिष्ये मन्तेषु । ए वा
शकुन्तला । युवाम अपेतं । किमपि हृदये कृत्वा सन्त्ययध्वं । न वा
सुखं सुखिन्सु ।

वचनं श्रोयामि ।

राजा । वयमपि तावद् भवत्यौ सखीगतं किमपि पृच्छामः ।

सखी । अज्ज । अण्णमासो विअ इअं अवात्थहा ।

सखी । आर्य । अनुग्रह इव इयम् अभ्यर्थना ।

राजा । भगवान् काश्यपः शाश्वते ब्रह्मणि वृत्तते । इयं च वः सखी
तदात्मजेति कथम् एतत् ।

honour to his guest by offering him the best of his substance and property. See page 32, note 5. There is here evidently a *double-entendre*. Śankara explains *sarva-swam* by *phala-mūlādīkam*, 'fruits, roots, and other necessities of life.' Fruits and roots were the chief food of anchorites and constituted their whole substance and worldly treasure. With an offering of these they were commanded to honour every one who came to their hermitage. [Rāmāyana, I., lii., 16, and lxi., 4. Manu, vi., 7.] The allusion, however, evidently is to Śakuntalā, who might be regarded as the holy father's most valuable possession and treasure.

¹ 'Get off with you! having formed some (idea) in your heart, you are speaking.' *Hṛdaye* or *manasi kri* is not an unusual idiom for 'to turn or cogitate in the mind.' [See Rāmāyana, II., 64, 8.] *Apetaṃ* is the 2nd. pers. du. imp. of *i*, 'to go,' with *apa*.

² *Sakhi-gatam*, 'relating to your friend.' [*Sakuntalā-vishayakam* : Schol.] This use of *gata* is noticeable, see the note to *ātma-gata*, p. 37, note 1. Only one Devanāgarī MS. reads *bhavatyau*; but this is supported by the oldest Bengālī, which also adds *kimapi*.

³ 'His reverence Kāśyapa [see note 1, p. 22] lives in the constant practice of austerities.' *Brahman* is properly the Supreme Spirit or Being from which all created things are supposed to emanate and into which they are absorbed. The dictionary gives three other senses—1. The practice of austerities; 2. The Vedas; 3. Holy knowledge. The first is the one here required. Śankara explains it by *tapas*, i.e., the practice of bodily mortification and penance: Kātavema by *brahmacharyam*, 'the practice of continence.'

अनसूया । सुणाद् अञ्जो । अतिथि कौसि कौसिचोत्ति गोत्रणा-
 अनसूया । शृणोतु आर्यः । अस्ति कोऽपि कौशिक इति गोत्रना-
 महेतो मह्यभावो राजसी ।
 मधेयो महाप्रभावो राजर्षिः ।
 राजा । अस्ति । श्रूयते ।

¹ 'There is a certain Rájars̥hi [or royal-sage, i.e., both king and saint] of great majesty, whose family name [patronymic] is Kauśika.' This was the great Viśwámitra (a descendant of Kuśa or Kuśika), whose story—he being the preceptor of Ráma-chandra—is told in the Rámáyana, I., li., lxx., and xxxv. He is there said to be the son of Gádhi (a prince of the Lunar dynasty, king of Gádhi-pur, or the ancient Kanouj) who is said to be the son of Kuśa-nátha, who is the son of Kuśa or Kuśika. According to the Vishnu Purána the following is the pedigree of Viśwámitra. One of the sons of Purúravas, a prince of the Lunar dynasty [see Vikramorvaśi] was Amávasu. Thence in direct succession came Bhíma, Kāñchana, Jahnu, Sumantu, Ajaka, Valákaśwa and Kuśa. The latter had two sons, Kuśám̐ba and Kuśa-nátha, but Gádhi was the son of Kuśám̐ba, and was said to be an incarnation of Indra (who is hence sometimes called Kauśika); for Kuśám̐ba had engaged in great penance, to obtain a son who should be equal to Indra, and the latter being alarmed, took upon himself the character of Kuśám̐ba's son. Gádhi had a daughter, Satyavati, who married a Bráhmaṇ named Richika, son of Bhṛigu. This Richika—with the view of securing to himself a son who should be an illustrious Bráhmaṇ, and to his father-in-law, a son of great prowess—made two messes of food, one for his own wife, and the other for the wife of Gádhi; infusing into one the qualities suited to a Bráhmaṇ, and into the other the properties of power and heroism. The two wives exchanged messes, and so it happened that the wife of Gádhi had a son, Viśwámitra, who, though a Kshatriya, was born with the inclinations of a Bráhmaṇ; and the wife of Richika had a son, the sage Jamadagni, who was the father of the warrior-priest Paraśu-ráma, she having by her entreaties induced her husband to transfer the effects of the exchange of food from her son to her grandson. There is something like anachronism in the history of Viśwámitra. Satyavati, his sister, was the grandmother of Paraśu-ráma, and it was not till the close of the latter's career that Ráma-

अनसूया । तं गौं प्रियसखीं पश्य अवगच्छ । उन्मितायाः
अनसूया । तं गौं प्रियसखाः प्रभवम् अवगच्छ । उन्मितायाः
शरीरसंवर्धनादीभिस् तातकाश्वपो ऽस्याः पिता ।

शरीरसंवर्धनादिभिस् तातकाश्वपो ऽस्याः पिता ।
राजा । उन्मितशब्देन जनितं मे कौतूहलं । आमुलाच्च ह्येतुम्
दृक्षामि ।

अनसूया । शृणोतु आर्यः । गौतमीतीरे पुरा किल तस्य राज-
पुत्रोऽसौ तपसि वर्तमानस्य किमपि जातशकैर् देवैर् मेनका नाम
वैर् उद्ये तपसि वर्तमानस्य किमपि जातशकैर् देवैर् मेनका नाम
असुराः प्रेषिता निचमविघ्नकारिणी ।

असुराः प्रेषिता निचमविघ्नकारिणी ।

chandra appeared on the field and became the pupil of Viśwámitra. At any rate the Rishi must have been very old. Indeed, in the Rámáyana he is stated to have mortified himself for two thousand years before he attained the rank of a Rishi; for many years more before his cohabitation with Menaká, which led to the birth of Śakuntalá; and for many thousand years more before he became a Bráhmaṇ. It was not till after this period that he became the preceptor of Ráma-chandra, but no chronological inconsistency is too great for Hindú mythology.

¹ 'Know him to be the father of our friend; but father Kanwa is the (reputed) father of her, through the fostering of her body, etc., when deserted. *Prabhava* = *janma-hetu*, 'the operative cause of being,' i.e., a father. Schol.

² 'The story of Viśwámitra, as told in the Rámáyana, is briefly this. On his accession to the throne, in the room of his father Gádhi, in the course of a tour through his dominions, he visited the hermitage of the Muni Váśishtha one of the ten Brahmádikas or Prajápatis, sons of Brahmá. There the cow-of-plenty excited his cupidity. He offered the Muni untold treasures in exchange for the cow, but being refused, prepared to take it by force. A long war ensued between the King and the Muni (symbolical of the struggles between the Kshatriya and Bráhmaṇical classes) which ended

राजा । अख्येत्तद् अन्यसमाधिभीरुत्वं देवानां ।

अनमूया । ततो वसन्तोदरसमये मे उन्मादरूपं रूपं पेषितम् ।

अनमूया । ततो वसन्तोदरसमये ऽस्मा उन्मादचित्कं रूपं प्रेक्ष्य ।

in the defeat of Viśwámitra, whose vexation was such, that he devoted himself to austerities in the hope of attaining the condition of a Bráhmaṇ. The Rámáyana goes on to recount how by gradually increasing the rigour of his bodily mortification through thousands of years, he successively earned the title of Rájarshi [I., lvii., 5], Rishi [lxiii., 2], Maharshi [lxiii., 19], and finally, Brahmarshi [lxv., 18]. It was not till he had gained this last title that Vasiṣṭha consented to acknowledge his equality with himself, and ratify his admission into the Bráhmaṇical state. It was at the time of Viśwámitra's advancement to the rank of a Rishi, and whilst he was still a Kṣatriya, that Indra and the inferior gods, jealous of his increasing power—as exhibited in his transporting King Trisanku to the region of the stars, and in saving Śunahśephas, the son of his own brother-in-law Richka, out of the hands of Indra, to whom he had been promised by King Ambarisha as a victim in a sacrifice—sent the nymph Menaká, to seduce him from his life of mortification and continence. The Rámáyana records his surrender to this temptation, and relates that the nymph was his companion in the hermitage for ten years, but does not allude to the birth of Śakuntalá, during that period. It only informs us that at the end of ten years the Rishi having come to himself, extricated himself from this hindrance (*niyama-vighna*), and abandoning the nymph, departed into another region.

1. 'Such is the fear which there is to the (inferior) gods of the devotion of others!' It may be remarked here that, according to the Hindú system, Indra and the other inferior deities were not the possessors of Swarga, or heaven, by inalienable and indefeasible right. They accordingly viewed with jealousy and even alarm, any extraordinary persistence by a human being in acts of penance, as it raised him to a level with themselves; and if carried beyond a certain point, enabled him to dispossess them of paradise. Indra was therefore the enemy of excessive devotion, and had in his service numerous nymphs [*Apsaras*], such as Menaká, Rambhā, and Urvaśi, who were called his 'weapons' [*Indrasya praharaṇāni*, Vikram., Act I.] and whose business it was to impede by their seductions, the devotions of holy men.

2. 'Then at the season of the descent of Spring, having looked upon the

॥ इत्यङ्गतिं लब्धया विरमति ॥

राजा । परस्ताद् अवगम्यत एव । सर्वथाप्यरः सम्भवैवा ।

अनसूया । अहं ।

अनसूया । अथ किं ।

राजा । उपपद्यते ।

मानुषीषु कथं वा स्याद् अस्म्य रूपस्य सम्भवः ।

न प्रभातरलं ज्योतिर् उदेति वसुधातलात् ॥ २६ ॥

intoxicating beauty [form] of that (nymph)'. The commentators consider *vasantodāra* to be a compound of *vasanta* and *udāra*; but *odāra* is a legitimate Prākṛit contraction for *avatāra*, although *avaddāra* would be equally correct. Compare *odansayanti* for *avatansayanti* [p. 5, note 3], *hodi* for *havadi* or *bhavati*, *jedi* for *jayadi* or *jayati*, etc. Lassen's *Instit. Prāk.*, p. 176. *Avatāra* is derived from *avatrī*, 'to descend,' and applies especially to the descent of a god from heaven. There can be nothing inappropriate in connecting it with *Vasanta*, 'the Spring,' often personified as a deity. See a passage in the 2nd. Act of the *Vikramorvaśī*, *Pekkhadu bhavam vasantā-vadārasūḍam assa atirāmatanāṃ pamadavaṇassa*, 'let your honour observe the delightfulness of this pleasure-garden manifested by the descent of Spring.' *Unmādayitṛikam* [Kātavema] is for *unmādayitṛi*, the neuter of the causal noun of agency, 'that which causes to go mad or be intoxicated' [*adhairya-janākam*, 'causing unsteadiness,' Schol.]

¹ 'What (happened) afterwards is quite understood' [or guessed by me.]. According to Pāṇini (v. 3. 27) the affix *tāt*, in words like *parastāt*, *adhastāt*, may stand for the nominative case, as well as for the ablative and locative. Hence *parastāt* is equivalent to *para-vṛttāntah*, 'the rest of the story,' 'the subsequent particulars.'

'Exactly so.' 'how can it be otherwise?' *Athakim* is a particle of assent.

It is fitting (that she should be the daughter of an Apsaras). How otherwise could there be the birth of this beautiful-form amongst mortal females? the tremulously-radiant-flash does not rise from the surface of the earth (but descends from the skies)'. *Apsarak-sambhavadvām* is the nominative case to *upapadyate*, Schol. According to Kātavema, *prabhā-taralam*

॥ शकुन्तलाधोमुखी भूत्वा तिष्ठति ॥

राजा ॥ आत्मगतं ॥ सञ्जावकाशो मे मनोरथः । किन्तु सञ्जाः
परिहासोदाहतां वरप्रार्थनां श्रुत्वा धृतद्विधीभावकातरं मे मनः ।

प्रियंवदा ॥ सञ्चितं शकुन्तलां विलोक्य नायकाभिमुखी भूत्वा ।

प्रियंवदा ॥ सञ्चितं शकुन्तलां विलोक्य नायकाभिमुखी भूत्वा ॥

पुनरपि वक्तुकामो निजं वक्तुः ।

पुनरपि वक्तुकाम इव आर्यः ।

[*prabhayā chanchalam*] *jyotis*, is a periphrasis for *vidyut*, 'lightning'; but Śankara applies it also to the beams of the sun and moon. The comparison of the unearthly beauty of a nymph to the radiance of lightning is appropriate. See *Megha-dūta*, verse 40.

¹ 'My desire has found (free) scope,' *i.e.*, 'Since it is certain that she is not a Brāhmaṇī woman, [*asavarnatva-nischayāt*, from the certainty of her not being of the same class with the holy father], it is clear that my desire is directed towards an attainable object.' *Avakāśa* means 'free course,' 'range,' 'power of expatiating.' A similar phrase occurs later in this Act, *labdhāvakāśā me prārthanā*. Kātavema there explains it by *labdhāśrayah* or *sārtho me manorathah*.

² 'Nevertheless, having heard the prayer for a husband uttered in joke by her female-friend [see page 29, line 10], my heart is held in suspense and anxious,' *i.e.*, anxious to know the truth, as to whether she is really destined for marriage, or for an ascetic life; and fearful lest at some former time her husband may have been decided upon (*pūrvam asyā varo nirṇīto na vā*. Kātav.). Śankara interprets *vara-prārthanā* by *svāmyabhilāsha*, 'wish for a husband.' *Dhṛita-dvaidhī-bhāva-kātaram* is a complex Dvandwa compound. *Dvaidhī-bhāva*, 'a state of difference, distraction, doubt.'

³ 'Looking with a smile at Śakuntalā, (and then) turning her face towards the hero-of-the-poem,' [lit., having become with her face turned, etc.]; All the Devanāgarī MSS. have this latter clause. *Nāyaka*, in erotic poetry, is the lover, husband, or rather the hero of the poem, and *nāyikā*, the heroine or female who is the object of his admiration and love. So Romeo, in Shakspeare, would be the *nāyaka*, and Juliet the *nāyikā*. According to Śankara and Kātavema, in every Hindū play there is also a *prati-nāyaka*, or 'antagonist of the hero,' and an *upa-nāyaka*, or 'sub-hero.'

॥ शकुन्तला सखीम् अङ्गुल्या तर्जयति ॥

राजा । सख्यग् उपलक्षितं भवत्या । अस्मि नः सचरितश्रवणलो-
भाद् अन्यदपि प्रष्टव्यं ।

प्रियंवदा । अलं विचारिष्ये । अणिअन्तणापुओओ तवस्सिअणो णाम
प्रियंवदा । अलं विचार्ये । अनियन्तणानुयोगस् तपस्सिजनो नाम
राजा । सखीं ते ज्ञातुम् इच्छामि ।

वैखानसं किम् अनया व्रतम् अप्रदानाद्

व्यापाररोधि मदनस्य निषेवितथं ।

अत्यन्तम् आत्मसदृशेक्षणवल्लभाभिरू

आहो निवस्यति समं हरिणाङ्गनाभिः ॥ २७ ॥

¹ 'Śakuntalā threatens [reproves] her friend with her finger,' i.e., makes a threatening or chiding gesture, as if she were angry with her friend for leading Dushyanta to pursue his interrogatories, and were ashamed at the revelation of the particulars of her history. (*Ātmano vridā-janaka-sva-vrittāntodghātanam. Kāṭavema.*) According to Śankara, this is an example of the coquettish gesture called *lalitam*, i.e., though she was really eager to hear all that her lover had to say, yet by her outward gestures she appeared to be the reverse. *Priyajāna-kathā-sūśrūṣur api vahiḥ tad-anyathā. Śankara.*

² 'It has been rightly judged by your ladyship; from an eagerness to hear (all the particulars of) her good history, there is still something (that remains) to be asked by us.'

³ 'Enough of deliberating; surely persons (who lead the life) of hermits may be questioned unreservedly' [freely]. *Aniyantranānuyoga* is equivalent to *aniyama-prāśna*, 'one to whom a question may be put without any restraint or ceremony.' *Kāṭavema. Alam*, in the sense of prohibiting or forbidding, is more usually found with the instrum. case of the noun, but, like *khalu*, it may sometimes be used in this sense with the indeclinable participles in *tvā* and *ya*, thus *alam dattvā*, 'enough of giving,' or 'having given, it is enough;' so *khalu pitvā*, 'having drunk, hold!' Wilkins' Grammar, rule 737. The Bengālī MSS. read '*alam vicāritena*.'

'I wish to ascertain (respecting) your friend—Is this monastic vow (so)

प्रियंवदा । अज्ज । यच्च चरणेषु परवशो अञ्जं जणो । गुरुणो उणं
 प्रियंवदा । आर्य । धर्मचरणेऽपि परवशो ऽयं जनः । गुरोः पुनर-
 मं अणुदमचरणदाणे सङ्कणो ।

अस्या अनुरूपवरप्रदाने सङ्कल्पः ।

opposed to the ways of love, to be observed by her (merely) until her gift-in-marriage; or, on the contrary (*dho*), will she live to the end (of her life) along with the female deer, her favourites (from) having eyes like her own? Dr. Bochtlingk remarks that *sakhiṃ te jñātum ichchhāmi kim ānyā*, etc., is equivalent to *jñātum ichchhāmi kim sakhyā te*, etc., 'I wish to know whether this vow is to be observed by thy friend,' etc. He gives instances of a similar construction in Draup., iv., 5. Mahābh., iii., 269. *Vaikhānasa*, anything relating to a *vikhānasa* or hermit, *tena kṛitam proktaṃ vā vratam vaikhānasam, tattū niyatāranya-vāsa-rūpam*, 'the vow which is performed or enjoined by him is called *vaikhānasa*, and that consists in always living in the woods.' Śāṅkara. *Apradānāt = pradāna-paryantam*, or *āvieśhāt*, 'up to the period of her marriage.' In the time of Manu every Hindū girl was given away in marriage before the season of maturity (*ritoh prak praddanakāle*), and that father incurred great disgrace who did not so give her away. It was deemed highly reprehensible if the betrothed husband did not take her to his own house, when the marriageable period of life arrived. See Manu, ix., 4, with commentary. *Vyāpāra-rodhi mādanasya = kāma-kriyā-nivārakam*, 'hindering amatory actions.' According to Kāṭavema *ātma-saḍṛśekṣhana-vallabhābhir* may be optionally resolved into *ātma-saḍṛśekṣhana-vallabhā ābhir*. *Āho*, a particle of doubt or asking, is said by the commentators to be used *pakṣhāntare* or *vikalpe*, i.e., antithetically, or, in stating an opposite alternative.

¹ 'Even in the practice of religious duties this person [Śakuntalā] is dependant on (the will of) another [*viz.*, Kanwa]; nevertheless, it is the purpose of the Guru to give her away to a suitable husband.' According to Manu (ix., 2, 3), women were never to be deemed fit for independence. Day and night they were to be held by their protectors in subjection. But in certain matters, such as lawful recreations, and if they chose to enter upon a religious life, they were to be left at their own disposal. It seems that even in those matters Śakuntalā was not her own mistress. The holy father had enjoined a life of penance upon her, but had resolved that her residence in the hermitage should not be perpetual. *Api śabdena dharmā-*

राजा ॥ आत्मगतं ॥ न दुरवापेयं खलु प्रार्थना ।

भव इदं च कामिलाय संप्रति सन्देहनिर्णयो जातः ।

आशङ्कसे यद् अग्निं तद् इदं सार्थकं रत्नं ॥ २८ ॥

शकुन्तला ॥ सरोषमिव ॥ अणसू ए इदं गमिस्मि ।

शकुन्तला ॥ सरोषमिव ॥ अणसू ये अहं गमिष्यामि ।

अणसूया । किमिति ।

अणसूया । किमिति ।

charanasya swa-chhanda-karanhyatvam śūchitam, 'by the word 'even' it is indicated that the duties of religion are generally to be performed as a voluntary act.' Kāṭavema. Amara-Sinha explains *sankalpa* by *mānasam karma*, 'a mental act or resolution.' The rule of Vararuchi (i., 22) by which the Sanskrit *guru* becomes *garua* in Prākṛit, only applies to the adjective.

¹ 'This prayer is not difficult of realization,' i.e., A suitable husband, about whom there is this wish, is not difficult to be obtained; *prārthanā-śabdēna tad-vishayo varo lakṣhyate*: Kāṭavema. According to this, it would appear that the word *prārthanā* refers to the prayer supposed to have been made by Kanwa, that he might find a suitable husband for his foster-child.

² 'O (my) heart! become hopeful [possessed of desire]; now the certainty (of what was a matter) of doubt has come to pass. That which thou suspectedst (to be) fire, the same (is) a gem capable of being touched.' *Sandeha-nirnaya*, 'arriving at positive certainty on a doubtful point.' This was the doubt mentioned before, at page 30, line 1, with note 2. The word *antah-karana* [line 5], is there used for *hridaya*. *Yad [Śakuntalā-rūpam vastu] agnim tarkayasi*, 'The thing, [viz., Śakuntalā] which thou imaginedst fire:' Śankara. The power of a Brāhman, especially if exhibited in anger, is compared to fire [Verse 41 of this play. Bhatti, i., 23. Mahābh., I., 3010.] There may be some allusion to this here, or it may simply mean that, supposing Śakuntalā to have been a Brāhmanī woman, she would have been as inapproachable to a Kshatriya as a flame of fire. *Sparśa-kṣamam = samparka-yogyam* [see page 28, note 1, at end].

Verse 28. *ĀRYA or GĀTHĀ*. (See Verse 2.)

— — — — — | — — — — — || — — — — — | — — — — — | — — — — — | — — — — — | — — — — —

शकुन्तला । इमं असम्बद्धप्रस्तापिणीं प्रियंवदाम् आर्थायै गीत-
शकुन्तला । इमाम् असम्बद्धप्रस्तापिणीं प्रियंवदाम् आर्थायै गीत-
मीयं निवेदयामि ।
न्यै निवेदयिष्यामि । *

अनसूया । सखि । न युक्तं ते ऽकृतसत्कारम् अतिथिविशेषं विवृण्व
अनसूया । सखि । न युक्तं ते ऽकृतसत्कारम् अतिथिविशेषं विवृण्व
अनसूया । सखि । न युक्तं ते ऽकृतसत्कारम् अतिथिविशेषं विवृण्व
स्वच्छन्दतो गमनं ॥ शकुन्तला न किञ्चिद् उक्त्वा प्रस्थितैव ॥

राजा ॥ यद्दत्तुम् इच्छन् निवृत्त्यात्मानम् आत्मगतं ॥ अहो चेष्टा-
प्रतिरूपिका कामिनो मनोवृत्तिः । अहं हि

अनुयास्यन् मुनितनयां सहसा विनयेन वारितप्रसरः ।

स्यानाद् अनुस्रवन्नपि गत्वेव पुनः प्रतिनिवृत्तः ॥ २६ ॥

¹ *Asambaddha*, properly 'unconnected'; hence, 'absurd,' 'nonsensical.' *Abaddha* is used with the same acceptance.

² Compare note 2, page 35. Śāṅkara quotes an aphorism of Bhṛigu, 'Who-soever does not reverently honour an unknown guest, weary with travelling, and hungry and thirsty, him they call (equal in guilt to) the slayer of a Brāhman.

³ 'Wishing [making a movement] to arrest (her departure, but) checking himself.' The above is the reading of all the Devanāgarī MSSs. The Bengālī have, *Utthāya jighrīkshur iva icchhām nigrihya*, 'Rising up as if desirous of seizing her (and then) restraining his intention.' It is clear from what follows that, although Dushyanta did not advance towards Śakuntalā, yet he must have indicated what was passing in his mind by some gesture. It appears from page 37, line 5, that the whole party were seated. The Bengālī reading supposes that, with the idea of arresting her departure, he started up and then checked himself.

'Ah! the thoughts passing in the mind [the state of the mind] of a lover have their counterpart in his gestures: for, being desirous of following the hermit's daughter, all at once I have been restrained from advancing

Verse 29. *ĀRYĀ* or *GĀTHĀ*. (See Verse 2.)

— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — — | — — — |

प्रियंवदा ॥ शकुन्तला निरुध्य ॥ हला न ते युक्तं गन्तु ।

प्रियंवदा ॥ शकुन्तला निरुध्य ॥ हला न ते युक्तं गन्तु ।

शकुन्तला ॥ मधूमङ्ग ॥ किञ्चिन्मिच्छ ।

शकुन्तला ॥ मधूमङ्ग ॥ किञ्चिन्मिच्छ ।

प्रियंवदा ॥ हला न ते युक्तं गन्तु । एहि दाव । अन्तः

प्रियंवदा । वृक्षसेचने द्वे धारयसि मे । एहि तावत् । आत्मानं
मानिय । मया गमिष्यसि ॥ इति बलाद् एनां निवर्तयति ॥

मोचयित्वा ततो गमिष्यसि ॥ इति बलाद् एनां निवर्तयति ॥

राजा । भद्रे । वृक्षसेचनादेव परिआत्मांश्च अभवतीं लक्षये ।
तथा ह्यस्याः ।

सस्तांसाव् अतिमात्रलोहिततलो बाह्व घटोत्सेपणाद्

अद्यापि स्नानवेपथुं जनयति श्वासः प्रमाणाधिकः ।

बद्ध कर्णशिरीषरोधि वदने घर्माभसां जालकं

बन्धे संसिनि चैकहस्तयमिताः पर्याकुला मूर्द्धजाः ॥ ३० ॥

by decorum; although not (really) moving from my place, as if having gone, I have turned back again,' i.e., 'I feel just as if I had gone and turned back. My feelings and my gestures correspond: I* had a desire to follow her, and seemed to myself to do so; but as I felt checked by decorum, so I did not move from my place.' * *Vinayena* = *kula-maryādāyā*: [*Śāṅkara*] and *sauśil-yena*: [*Kāṭav.*]; 'by family honour,' 'by honourable, gentlemanly feeling.' *Vāṛita-prasara* = *niruddha-gamana*.

¹ 'With a frown.' The *bhrū-bhanga*, or 'bending of the brow,' was one of the acts of feminine coquetry called *su-kumāra*, 'very delicate.' Under this head are included all coquettish glances of the eye: *Śāṅkara*. See page 32, note 4, and *Megha-dūta*, verse 73.

² 'Thou owest me two waterings of trees,' or according to Sir W. Jones, 'You owe me the labour, according to our agreement, of watering two more shrubs.' The commentaries have *śahyam* for *mā*. *Dhri* in the causal, in the sense of 'to owe,' requires a dative of the person.

³ 'For her arms have the shoulders drooping, and the lower part [fore-

तद् अहम् एनाम् अनुष्णां करोमि ॥ इत्यङ्गुलीयं दातुम् दृच्छति ॥

॥ उभे नाममुद्राचराण्यनुवाच परस्परम् अवलोकयतः ॥

राजा । अस्य अस्मान् अन्यथा वक्ष्याम्य राज्ञः प्रतियदोऽयमिति

arm] excessively red through tossing the watering-pot. Even now her unnaturally-strong breathing causes a heaving of her breast; a collection of drops of perspiration, impeding (the play of) the *Śirisha* in her ears, has formed upon her face: her dishevelled locks, the fillet (that confined them) having given way [fallen], are held together with one hand.* *Bāhu* is the arm from the shoulder-joint [*ansa*] to the wrist, and does not include the *karabha*, or part from the wrist to the fingers. It is divided into two parts, the upper arm, *praganda*, or that part of the arm from the elbow to the shoulder; and the lower arm, *prakoshtha*, commonly called the fore-arm, extending from the elbow to the wrist [see *Amara-kosha*, pp. 149, 150]. *Atilohita-talan* is a Bahuvrīhi compound, in agreement with *bāhu*; *talan* cannot, therefore, be translated by 'the palms of the hands.' Wilson gives 'fore-arm' as one meaning of *tala*, and Śāṅkara explains it by *bhujodara*. It may possibly mean the under-surface of the arms, which would be reddened by the exertion of lifting and tossing the watering-pot. *Pramāṇādadhika* = *svābhavika-mānād adhika*, 'more than natural,' 'undue.' *Baddham* 'formed' [see page 28, note 1]. *Jālakam*, properly a 'net-work'—hence, 'a collection' [*samūha*, Schol.] or assemblage of anything.' Śāṅkara observes that her face was spotted with drops of perspiration so as to resemble net-work. So *śvedam ānana-vilagna-jālakam*: *Raghu-vaṃśa* ix. 68. *Karna-śirisha-rodhi* [see page 5, note 3]. The drops of perspiration would prevent the play of the pendent flower by causing it to adhere to her cheek [*Śhīrī-karaṇāt*: Śāṅkara. *Sanślesha-kāritvāt*: Katav.] A similar idea occurs in the *Megha-dūta*, verse 28, where the lotus of the ears is described as faded by the act of removing the perspiration from the cheeks in the hot weather. The lotus-flower, or one of its petals, seems to have furnished as common an ornament for the ear as the *śirisha*: [*Megha-dūta*, verses 69, 46.] *Paryākulāḥ* = *viktrāḥ*, 'scattered.'

* This is probably the ring which was afterwards given to Śakuntalā, and served as the *abhijñāna* or token of recognition.

* Both, reading the letters of the seal with the name (of Dushyanta stamped on it), look at each other; [*Asau rājā iti kṛtvā*, 'Thinking to them-

राजपुरुषं माम् अवगच्छथ ।

प्रियंवदा । तेण हि णारिहदि एदं अङ्गुलीअञ्च अङ्गुलीविओअञ्च ।

प्रियंवदा । तेन हि नार्हति एतद् अङ्गुलीयकम् अङ्गुलीवियोगं ।

अञ्चस्स वञ्चणेण अणिरिणा दाणिं एसा ॥ किञ्चिदिहस्स ॥ हला सउन्दले

आर्यस्स वचनेन अण्णा इदानीम् एसा ॥ किञ्चिदिहस्स ॥ हला शकुन्तले

मोदइमि अणुअग्निणा अञ्जेण अहता महाराएण । गच्छ दाणिं ।

मोचितामि अनुकम्पिना आर्येण अथवा महाराजेन । गच्छ इदानीं ।

शकुन्तला ॥ आत्मगतं ॥ यद् अन्नणो पद्विस्सुं ॥ प्रकाशं ॥ का

शकुन्तला ॥ आत्मगतं ॥ यदि आत्मनः प्रभविव्यामि ॥ प्रकाशं ॥ का

तुम विमज्जिक्खस्सु इन्दिदम्मा वा ।

तं विस्मय्यस्स रोद्ध्व्यस्स वा ।

selves,' 'This is the king.' Kátavema]. All the Devanāgarī MSS. read *nāma-mudrāksharāni*. *Mudrā* is here, not a 'seal-ring,' but 'the seal or engraved stone on the ring;' *nāma-mudrā*, lit., 'name-seal,' is a seal with a name engraved on it, a sigil-seal. So in the *Mālavikāgnimitra*, [p. 5, l. 9, and 48, 4.] *ndga-mudrā-sandāham anguliyakam*, and *sarpa-mudrakam anguliyakam*, 'a ring possessed of a snake-seal,' or 'snake-stone seal.' *Anuvāchya* = *patitwa*, 'having read,' 'having decyphered.' *Vach* and *anuvach* in the causal have generally this sense in dramatic composition.

¹ 'Enough of considering me to be different (from what I am); this (ring) is a present (received) from the king: therefore understand me to be the king's officer.' *Alam anyathā sambhāvya* = *alam anyathā sambhāvanayā*, [see page 47, note 3] 'Do not imagine me to be the king himself; I am only the king's servant, and this is his ring, which he has given me to serve as my credentials.' *Pratigraho yam*, i.e., *idam anguriyakam mayi dattam*: Śāṅkara. The verb *pratigrah* signifies especially 'to receive a gift,' and requires a genitive case: thus, *Rājān* [or *nripasya*] *na pratigrihītyāt*, 'Let him not receive any gift from the king.' Manu iv., 84. *Pratigraha* is 'that which is received' [*pratigrihyate*]; hence, any gift.

² All the MSS. have either *nāruhadi* or *nāluhadi* for the Sanskrit *nārhati*, but the above is correct according to Lassen's *Instit.*, Prāk., p. 193, 10.

³ 'Who are you (in respect) of what is to be allowed to go and what it is

राजा ॥ शकुन्तलां विलोक्य आत्मगतं ॥ किं नु खलु यथा वयम्
अस्याम् एवम् इयमप्यस्याम् प्रति स्यात् । अथवा लब्धावकाशा मे
प्रार्थना । कुतः ।

१ वाचं न मिश्रयति यद्यपि मे वचोभिः

कर्णं ददात्यभिमुखं मयि भाषमाणे ।

कामं न तिष्ठति मदाननसम्मुखी सा

भूयिष्ठम् अन्यविषया न तु दृष्टिर् अस्माः ॥ ३१ ॥

नेपथ्ये । भो भोस्तपस्विनः । सन्निहितास्तपोवनसत्त्वरचायै भवतं ।
प्रत्यासन्नः किल मृगयाविहारी पार्थिवो दुःखन्तः ।

to be held back?' i.e., 'What power have you to send me away or keep me back?' *Kā* = *na prabhuh, avasā*: [Kātav.] i.e., 'You have no right or power.' [see page 33, note 2.] This use of the genitive case for the dative, and of the future pass. part. for the verbal noun, is peculiar to *Prākṛit*. The idiom of Sanskrit would require, *visarjandya rodhandya vā*, 'for loosing or binding.'

¹ 'My wish has found (free) scope,' i.e., I am at liberty to indulge it. *Prārthana* = *manoratha*: Kātav. [See p. 46, note 1].

² *Kutas*, 'Whence?' 'Why so?' This expression is frequently used where a reason is about to be given in verse for some previous statement. It may be translated by 'because.'

³ 'Although she mingles not her speech with my words, (nevertheless) she places her ear directly opposite to me speaking [when I speak]. Granted that she does not stand with her face towards my face, (still) her eye for the most part is not fixed on any other object.' Thus, says the Scholiast, he was free to indulge his hopes, without being actually certain of their realization. *Dadāti* [*nikshipati*: Kātav.] *karnam*, i.e., *avahitā, tatpard...* 'she is very attentive:' Śāṅkara. *Kāman*, 'Well!' 'Granted!' explained by *atyartham* and *nischitam*: see page 24, line 1.

⁴ 'Be ye near at hand to protect the animals of the penance-grove.' *Sattwa* = *jantu*, 'an animal,' Śāṅkara. Bochtlingk translates it by *wesen*, 'being,' 'existence,' 'weal,' which is a legitimate acceptance of the word.

तुरगखुरहतस्तथा हि रेणुर्
विटपविषक्तजलाद्रवस्क्लेषु ।

पतति परिणतारुणप्रकाशः

शलभसमूह इवाग्रमद्भुजेषु ॥ ३२ ॥

अपि च

तीव्राघातप्रतिहततरुस्कन्धलग्नकैदन्तः

पादाकृष्टव्रततिवलयसङ्गसञ्जातपाशः ।

मूर्त्ती विघ्नस्तपस इव नो भिन्नसारङ्गयूथो

धर्मारण्यं प्रविशति गजः स्यन्दनालोकभीतः ॥ ३३ ॥

॥ सर्वाः कर्णे दत्त्वा किञ्चिदिव सम्भ्रान्ताः ॥

राजा ॥ आत्मगतं ॥ अहो धिक् पौरा अस्मदन्धेषिणस्तपोवनम्
उपहन्वन्ति । भवतु । प्रतिगमिष्यामस्तावत् ।

¹ 'For the dust, raised by the hoofs of the horses, like a swarm of locusts shining in the fading-glow of sun-set, falls on the trees of the hermitage, having bark-garments, moist with water, suspended (to dry) on the branches.' For *valkuleshu* see page 17, note 2. *Aruna* is the glow either of sun-rise or sun-set, more usually the former. *Parinatāruna*, as explained by Kātavema, is the evening [*śāyantana*] redness of the sun, in contradistinction to the *arunodaya* or dawn. *Śalabha-samūha* = *patanga-nivaha*, 'an assemblage of grasshoppers.' ..

² 'An elephant, terrified at the sight of the (king's) chariot, enters the sacred grove, scaring the herd of deer, a corporal interruption, as it were, of our penance; having a (kind of) ~~tether~~, caused by the clinging of the hedge of creepers dragged along by his feet; having one of his tusks fixed in the trunk of a tree, struck back with a violent blow.' Such is the reading of all the Devanāgarī MSS. The Bengālī have *tivrāghātād abhimukha-taruskandha-bhagnaika-danta*, 'with a violent blow having broken one tusk

Verse 32. *PUSHPIĀGRĀ*, containing twenty-five syllables to the line, each line being alike, the first and third half-lines ending at the twelfth syllable.

~~~~~ || ~~~~~

. Verse 33. *MAṆḌĀKRĀNTĀ* (variety of *ĀTYAŚṬĪ*). See Verse 15.

सख्यो । अज्ज इमिणा आरखअवुत्तन्तेण पज्जाउल्लख । अनुजा-  
 सख्यो । आर्य अनेन आरखकटुत्तान्तेण पर्याकुलाः सः । अनुजा-  
 णाति एव उट्ठअगमणसु ।  
 नीहि न उट्ठजगमनाय ।

राजा ॥ ससन्धुमं ॥ गच्छन्तु भवत्यः । वयमयात्रमपीडय यथा न  
 भविष्यति तथा प्रयतिष्यामहे ।

॥ सर्व उन्निष्ठन्ति ॥

सख्यो । अज्ज असम्भाविदादिदिसक्कारं भूयोनि प्रेक्षणीमिन्न  
 सख्यो । आर्य असम्भावितातिदिसक्कारं भूयोऽपि प्रेक्षणीमिन्न  
 लज्जामो अज्ज पिण्डियं ।  
 लज्जामहे आर्य विज्ञापयितुं ।

against the trunk of a tree standing in his way.' For *pāda* Kāṭavema reads *kroda*, 'the breast.' *Valaya* = *veshṭana*, 'anything that surrounds and encloses; as a hedge, a fence:' *vrataṭi-valaya* is the hedge of creepers surrounding the hermitage. *Pāsa* = *bandhana-rajjū*, 'a binding-rope.' Schol. *Mūrto* = *mūrtmān*, 'possessed of a body, incarnate,' as opposed to the spiritual obstruction caused by evil spirits, etc. *Bhinna-sāranga-yūthah* is a Bahuvrīhi compound, in agreement with *gajah*, i.e. an elephant (*yena*) by whom (*sāranga-yūtham*) the herd of deer (*bhinvaṃ*) has been scattered [*vikṛṇam*]. Kāṭavema observes that it may be inferred that this was a wild elephant [*vanya-gaja*], and not an elephant belonging to the king, from its being frightened at the sight of the royal chariot [*syandana*]. Compare a scene in the *Ratnāvali*, page 27.

<sup>1</sup> 'By this forest-incident.' *Vṛittānta* often has the sense of 'incident,' 'event,' 'occurrence.'

<sup>2</sup> There is no dative case in Prakrit, the genitive is used to supply its place.

<sup>3</sup> *Vyñāpayitum* is properly, 'to make a respectful representation,' as from an inferior to a superior. Here it governs two accusatives, like verbs of telling, informing, etc. The phrase *sambhāvitātīthi-sakkāro bhūyo prekshaṇa-nimittam*, 'Adequate hospitality to a guest is a cause of seeing (him) again,' was probably a proverb. The two friends, wishing to quote this



गच्छति पुरः शरीरं धावति पश्चाद् असंस्तुतं चेतः ।

शीनांशुकमिव केतोः प्रतिवातं नीचमानस्य ॥ ३४ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ प्रथमोऽङ्कः ॥

'(My) body goes forward (towards my retinue); (my) heart, not being in harmony (with my body), runs back (towards Śakuntalā), like the silken flag of a banner borne against the wind.' *Purāḥ*, i.e., *Agrataḥ śakuntalāṁ prati*, 'Forward towards (my) army.' *Pāścāt*, i.e., *Prāśthataḥ śakuntalāṁ prati*: K. *Asanstutam* = *aparichitam*, *avaśam*, 'unacquainted, unrelated, not under the control (of the body).' The verb *san-stu* is properly 'to sing or praise in chorus.' Hence *asanstuta* probably means, 'not harmonizing,' 'not in concert.' The Bengālī MSS. read *asansthitam* (= *avyavastham*) 'restless, unstable, ill-regulated.' *Chīnāśukam* = *chīna-desa-bhava-vastra-viśeṣaḥ*, 'a kind of cloth produced in China,' 'silk,' 'muslin.'

Verse 34. ĀRYĀ or GĀTHĀ. (See Verse 2.)

— — — | — — — | — — || — — — | — — | — — — | — — | — —

॥ अथ द्वितीयो ऽङ्कः ॥

॥ ततः प्रविशति विषयो विदूषकः ॥

विदूषकः ॥ निःश्वस्य ॥ भो दिष्टं । एतस्य मित्रासीलस्य राज्ञो  
विदूषकः ॥ निःश्वस्य ॥ भो दिष्टं । एतस्य मृगयाशीलस्य राज्ञो  
वयस्यभवेन निर्विघ्नी ऽस्मि अयं मृगः । अयं वराहः । अयं शार्दूल इति

1 The word *Vidūshaka* means 'a witty, merry, facetious person;' 'a good-natured jolly fellow.' In dramatic language it is the title given to the jocose companion and confidential friend of the *nāyaka*, or hero of the piece. This character acts the same part towards the king or prince who is the hero, that her female companions and confidantes do towards the heroine of the play. He is his constant attendant, and, by a curious regulation, is to be a Brāhman, that is to say, of a caste higher than that of the king himself; and yet his business is to excite mirth by being ridiculous in person, age, and attire. Śāṅkara says that he is to be grey-haired (*palitah*), hump-backed (*kūhjah*), lame (*khañjuh*), and with ugly features (*vikrīḍanah*); that the chief part of all that he says is to be humorous and nonsensical; and that he is to be allowed access to the female apartments (*antah-pura-charah*; see Wilson's Dramatic System, page xliii). In fact, he is a species of buffoon. His attempts at wit, which are never very successful, and his allusions to the pleasures of the table, of which he is a confessed votary, are absurdly contrasted with the sententious solemnity of the despairing hero, crossed in the prosecution of his love-suit. The shrewdness of the heroine's confidantes never seems to fail them under the most trying circumstances; but the clumsy interference of the Vidūshaka in the intrigues of his friend, only serves to augment his difficulties, and occasions many an awkward dilemma. As he is the universal butt, and is allowed in return full liberty of speech, he fills a character which is very necessary for the enlivenment of the otherwise dull monotony of a Hindū drama. He is called by Śāṅkara the *upanāyaka* of the piece, or the *nāyakasya upanāyakah*, a kind of sub-hero; or assistant to the hero: see page 46, note 3. Kāṭavema says, 'The Vidūshaka

मज्झमेति । मज्झि (लघु) अवच्छास्त्रम् वनराजैश्च आहिण्डो यदि अह-  
मध्याह्नेऽपि पीयविरलपादयच्छायासु वनराजिषु आहिण्ड्यत अट-  
वीदो अहवि पन्नमङ्गरकमाश्चणिकडुआणि गिरिणदीजलानि पीयन्ति ।  
व्या अटवी । पचसङ्गरकवायाणि कटूणि गिरिणदीजलानि पीयन्ते ।  
मज्झमेति सप्तममङ्गरको आहारो अटवी यदि । तुरगानुधावन-  
अनियतवेत्तं इत्युत्तमांसभूयिष्ठ आहारो ऽस्मिन् । तुरगानुधावन-

is the name for a ridiculous childish man (*māyavaka*), who is always at the side of the hero (*nāyaka-pāruva-parivartī*). He is the companion of his sports and promoter of his amusement (*hāsya-kāri-narma-suhrid*, or, *narma-sachiva*). In effecting the three objects of human life, viz., merit, wealth, and pleasure; the family priests assist the king in the first; the young prince (*yuva-rāja*) and the army in the second; the Vidūshaka, the parasite (*pitāmarda*), and the pimp (*vita*), in the third.' For an account of the Vita, see Wilson's Dramatic System of the Hindūs, page xlvii.

'Oh (my evil) destiny! I am worn out by being the associate of this king, who is so addicted to the chase. 'Here's a deer,' 'There's a boar,' 'Yonder's a tiger:' (in the midst of) such (cries), even at mid-day, is it wandered about from forest to forest, in the paths of the woods, where the shade of the trees is scanty in the hot season.' *Vayasya* is properly, 'an associate or companion of about the same age (*vayas*). *Iti*, 'so saying,' here, rather, 'so crying out.' *Vana-rāji* sometimes denotes 'a fine tree,' 'one that beautifies the woods:' [see Wilson's Dict.] Bopp, in his Glossary, observes that *rāji*, in composition, signifies 'region,' and that *vana-rāji* in this passage may be translated 'region of the woods.' The only other compound I can call to mind in which *rāji* occurs, is *nila-rājayah*, 'dark lines or rows (of clouds):' [verse 2 of the Ritu-sanhāra.] As most of the synonyms for *rāji*, such as *padhati*, *sarani*, *āli*, etc.—signify 'road,' 'path,' as well as 'line,' a similar sense may be given to *rāji*. *Āhindyate*, pres. pass. of *hind* or *hidi*, with prep. *ā*, 'to wander about:' a very uncommon root; understand *asmābhik*, 'by us.' The Prākṛit, and not the Saṅskṛit, is answerable for the collocation of words in this sentence.

<sup>2</sup> 'Bad-smelling [pungent] water of mountain-streams, astringent from the mixture of leaves, is drunk. At irregular hours, food, (consisting) chiefly



कण्डिदसन्निधौ रत्निकिविणिकामं मदद्वयं गच्छति । तदो महन्ते एव  
 वेष्टितसन्धे रात्रावपि निकामं ग्रथितयन्नास्ति । ततो महति एव  
 पद्मे दाभीपुत्तं च मण्डणिकुट्टं च वणमगहणकोलाहलेन प्रतिबोधि-  
 दौर्ध्वं । एतएण दाणिमि पीडाण पिहमदि । तदो मण्डण उपरि  
 तोऽस्मि । इयता इदानीमपि पीडा न निकामति । ततो गण्डस्य उपरि  
 पिमिडया भवत्ता । पिमो किल अस्सेसु ओहीणेसु तत्तभवदो निअंण  
 पिट्ठा संवत्ता । सुः किल अस्सासु अवहीनेषु तत्तभवतो मृगानु-

of meat roasted on spits, is eaten.' *Katu*, 'pungent,' 'ill-scented.' *Sūlyamaṃsa*, 'roast meat,' 'meat cooked on a spit.' *Bhuyishkṛtha*; see page 3, note 1.

<sup>1</sup> 'Even in the night it cannot be slept peacefully (by me) having (my) joints strained by running along side of (his) horse.' Such is the reading of all the Devanāgarī MSS. The Bengālī have *turaga-gadnam oha saddena*, 'by the noise of horses and elephants.' *Anu* is either 'after' or 'by the side of.' *Kand* or *kadi*, 'to break, tear, separate,' is not so common as *khand*; but the latter would be too strong a word in this passage. The genitive *mama*, 'of me,' must be supplied after *śayitavyam*. The instrum. case is more usual after the fut. pass. part., but not more correct.

<sup>2</sup> 'Then at the very earliest dawn, by the sons of slaves hunting the birds, I am awakened by the din of taking the forest.' *Mahati-pratyūshe*, lit., 'at great dawn.' Compare *mahā-rātra*, 'mid-night,' and the French 'de grand matin.' *Dasyāh-putraih* stands for *dāst-putraih*, and is to be regarded as one compound. Śaṅkara quotes a note of Pāṇini [vi. 3. 22.] to the effect that the genitive case in this compound is used *ākrośe* in abusing and reviling. So also in *vrishalyāh-putraih* for *vrishali-putraih*. *Vana-grahana* denotes 'surrounding and taking possession of a wood for the purpose of hunting the animals it contains [*mṛiga-grahanārtham*: K.]' Those who do so are called, further on in this Act, *vana-grāhinah*, which Kāṭavema explains by *vandāvarodhakāh*, 'those who inclose a wood and obstruct the points of egress.'

<sup>3</sup> 'Even by all this my trouble does not come to an end; (for) afterwards upon the (old) boil, (another small) boil is produced.' *Iyatā* = *stāvātā*, 'by this much,' 'by so much.' *Nishkrāmati* = *śamyati*, 'ceases.' *Pitākā vimśhotaka*, 'a pustule,' 'a small boil,' 'a pimple.' This was probably a pro-





॥ स्मितं कृत्वा ॥ एवम् आत्माभिप्रायसन्भावितेष्टजनचित्तदृष्टिः प्रार्थ-  
यिता विडम्ब्यते । तद्यथा

स्निग्धं वीक्षितम् अन्यतो ऽपि मयने यत् प्रेरयन्त्या तथा

यातं यच्च नितम्बयोर् गुरुतया मन्दं विलासादिव ।

मा गा इत्यवदद्वा यदपि सा सासूयम् उक्त्वा सखी

सर्वं तत् किल मत्परायणम् अहो कामी स्वतां पश्यति ॥ ३६ ॥

(itself) by observing her gestures (of love). 'Even though love has not accomplished its object the desire of both (of us) anticipates enjoyment.' *Kāma*; see note 3, page 54. *Na sulabhā*, i.e., from her relationship to the Rishi: K. *Tad-bhāva-darśanāśwāsi*; such is the reading of all the Bengālī MSS., and of Śankara. The Devanāgarī read *taḍ-bhāva-darśanāśwāsi* where *āśwāsi* properly means 'active,' 'kept in activity,' 'stimulated to exertion,' i.e., exerting itself to obtain her. But it may be questioned whether *āśwāsi* be not preferable, especially as Kātavema, though he writes *āśwāsi*, explains it by *santushyati*, 'is cheered,' and by *dāśwāsita*, 'consoled.' *Bhāva* = *śringāra-cheshtā*, 'the expression of amorous sentiments by gestures.' The gestures here referred to are described in the next verse, beginning *snigdhā*, etc. *Darśana* is either 'seeing, looking at,' [*avalokana*: Ś.] or, 'exhibiting, showing,' [*sākṣāt-karana*, K.] In the latter case, translate 'by her exhibition of amorous gestures.' *Ubhaya*, i.e., *nāyaka-nāyikayoh* or *stri-purushayoh*. *Prārthanā* = *abhlāśha*, 'longing.'

<sup>1</sup> This is a long Bahuvrīhi compound, agreeing with *prārthayitā*. Translate 'Thus the suitor [lover] who judges of the state of feeling of his beloved one by his own desires, is deluded.' *Evam*, i.e., *vakshyamāna-prakāreṇa*, 'in the following manner, in the way about to be mentioned.' K. *Abhiprāya* = *abhlāśha*. *Sambhāvita* = *kalpita*, 'imagined,' or *śankita*, 'suspected.' *Iṣṭa-jana* = *manogata-vyakti*, 'the individual in one's thoughts.' *Prārthayitā* = *kāmukah* or *yāchakah*. *Vidambyate* = *apahāsyate*, 'is mocked,' 'is made a fool of,' supply *kāmena*, 'by love.' The direction *smitam kṛitvā*, implies that, whilst saying this, he is to smile at his own folly in supposing that she was as fond of him as he was of her, merely because her gestures were coquettish.

<sup>2</sup> 'Whereas by her, even though casting her eyes in another direction, a

विदूषकः ॥ तथा स्थित एव ॥ भो वयस्य । न मे हत्या पमरन्ति ।

विदूषकः ॥ तथा स्थित एव ॥ भो वयस्य । न मे हस्तौ प्रसरतः ।

ता वाक्चासन्ते न ज्ञाधीशसि ।

तद् वाचामात्रेण जायसे ।

राजा । कुतोऽयं गात्रोपचातः ।

tender glance was given [*lit.*, it was looked tenderly]; and whereas by the weight of (her) hips she moved [*lit.*, it was moved by her] slowly, as if from dalliance; and whereas by (her) detained in these (words) 'Do not go,' [see page 51, line 2], that friend was addressed with disdain; all that certainly had reference to me. Ah! (how) a lover discovers (what is) his own! *Vikṣhitam* is here the pass. past part., and *snigdham* an adverb: Ś. *Avaruddhaya*, or, according to same MSS., *uparuddhaya* = *kṛita-gamana-bādhaya* or *kṛita-gativyāghātaya*. *Mat-parāyanam* = *māḍ-vishayakam*, 'relating to me.' *Aho* here denotes wonder. [āchārya: K.] *Swatām* = *ātmiyatām* or *swaktyatām*, i.e., *māt-kṛitam sarvaṁ idam*, 'All that was done on my account.' 'Although her gestures appeared to be unfavourable, yet it was easy to refer them to myself.' [*ātma-vishayatyādropa itī mantaryam*: K.]

<sup>1</sup> 'Still in the same position,' i.e., leaning on his stick, as if *anga-bhanga-vikāla*, 'crippled by a paralysis of the limbs.' See page 63, line 2.

<sup>2</sup> 'My hands are not capable of extension [*lit.*, do not go forward], therefore by words merely are you wished victory [*lit.*, are you made to be victorious], i.e., 'I cannot greet you with the usual *anjali* or salutation made by joining the hands and applying them to the forehead; you must therefore be contented with the salutation *Jayatu!* or *Vijayī bhava!*' This is the reading of the oldest MSS. [East-India House, 1060; Bodleian, 233]. The Calcutta edition, without the support of any MS. in my possession, adds '*jayatu, jayatu bhavān*, 'Let your majesty be victorious.' This is sufficiently implied in *jāpyase*, which I cannot agree in deriving from *jap*, 'to repeat or mutter,' but rather from the causal of *jī*, 'to conquer.' If referred to *jap* the meaning could only be 'you are caused to mutter,' which does not suit the context; whereas the sense of *jāpyase*, as the 2nd per. sing. pres. pass. of the causal of *jī*, is quite suitable, and is, moreover, agreeable to the interpretation of *Kāṭyavema [vijayī bhava]*, and to that of the Calcutta edition [*jayārha'se*]. Lassen considers *jāpyase* to be the proper Sanskrit equivalent for the Prākṛit

विदूषकः । कुदा किल सयम् अस्मीति आशङ्कितरिष अस्मकारणं

विदूषकः । कुतः किल स्वयम् अचिषी आकुलीकृत्य अमुकारणं

पृच्छामि ।

पृच्छसि ।

राजा । न स्वस्ववगच्छामि । भिन्नार्थम् अभिधीयतां ।

विदूषकः । भो यशस्व । जं वेदसो खुल्लज्जोमं विदुस्मेति तं किं

विदूषकः । भो वयस्य । यद् वेतसः कुलसीलां विडम्बयति तत् किम्

अस्मत्प्रभावेण न नदीवेगस्य ।

आत्मनः प्रभावेण न नदीवेगस्य ।

राजा । नदीवेगस् तत्र कारणं ।

विदूषकः । स्वमति सयम् ।

विदूषकः । ममापि भवान् ।

*jaābhasi*, although, with Chézy, he refers it to *jap* [Instit. Ling. Prāk., p. 361]. Most of the Devanāgarī MSS. read *jābaissam* for *jīvayishyāmi*, 'I will cause to live,' 'I will wish life,' i.e., I will salute you with *chiran jīva*, 'Long life to you!' Compare page 68, line 12.

<sup>1</sup> 'Why indeed, having yourself troubled (my) eyes, do you inquire the cause of (my) tears.' Thus explained by Śāṅkarā: *yathā'ko'pi kasyachin netrayor angulyādikam praveśya pricchhathi bhavataś caksuṣhor āśru katham ūyāti tothā twam api*, 'You are like a person who, after thrusting a finger, etc., into the eyes of any one, asks, How does a tear come into your eyes?'. The Vidūṣhaka probably here quotes some proverb, and the king observes in the next line that he does not understand its application in the present case.

<sup>2</sup> *Bhinnārtham* = *sphutārtham*, 'clearly,' 'intelligibly.' Chandra-śekhara.

<sup>3</sup> 'When the reed imitates the character [gait] of the Kubja (plant), is that by its own power? (or) is it not (by the force) of the current of the river.' *Vetasa*, a large reed or cane [*calamus rotang*] which grows in Indian rivers. *Kubja* or *kubjaka*, properly 'hump-backed,' but also the name for a crooked aquatic plant [*trapa bi-spinosa*], called also *vāri-kubja* and *jala-kubja*. Śāṅkarā says it is sometimes called *kuvalaya*, a name usually applied to a

राजा । कथमिव ।

विदूषकः । एवं राजकज्जाणि उज्झिअ एआरिमे अमाणुमसञ्चारं

विदूषकः । एवं राजकार्याणि उज्झित्वा एतादृशे अमानुषसञ्चारे

आउलपदेसे पणचरवृत्तिणा तुए होदव्वं । जं मच्चं पच्चं मावदा-

आकुलप्रदेशे वनचरवृत्तिना तथा भवितव्यं । यत् सत्यं प्रत्यहं सापदा-

पुनरपि कर्तव्यमस्ति यन्मम मत्ताणं अणीमीदि सवुत्तो ।

मुसरणैः सङ्कोभितसन्धिवन्धानां मम गात्राणाम् अनीशोऽस्मि संवृत्तः ।

ना एसाददस्स भिमज्झिदुं मं एक्काहमि दाव विस्समिदुं ।

तत् प्रसादयिष्ये विस्रष्टुं माम् एकाहमपि तावद् विश्रमिंतु ।

राजा ॥ खगतं ॥ अयं चैवम् आह । ममापि काश्यपसुताम् अरु-  
ह्यत्य मृगयाविक्रवं चेतः । कुतः ।

species of water-lily. He also mentions a reading *kunja*, 'an arbour,' instead of *kubja*. Possibly this is the reading to which the *kujja* of the Devanāgarī MSS. is to be referred, as, according to Vararuchi (II. 33), *khujja* is the Prākṛit equivalent for *kubja*. There is doubtless a double-entendre in the word, but the first allusion is to the Kubja plant. In order to apprehend the full force of the Vidūshaka's pleasantry in comparing himself to an upright reed, accidentally transformed into a crooked plant, it must be remembered that his natural form was that of a lame, hump-backed man [see page 59, note 1.]

<sup>1</sup> 'By you, having thus relinquished the affairs of your kingdom, it is to be lived as a forpster [*lit.*, it is to be become with the manner of life of a forester], in a wild unfrequented region like this. Since (then) I truly am become no (longer) master of my own limbs, whose joints are shaken about by daily chases after wild beasts, therefore I will beg you as a favour to let me go just for one day to rest myself.' *Amānusha-sanchāre*, *lit.*, 'untrodden by man.' Taylor MS. *Sandhi-bandha* or *sandhi-bandhana*, properly 'the ligament or tendon which binds the joints together.' *Pra-sad* in the causal *āt.*, is 'to beg a favour [*prāsāda*] from any one.'

<sup>2</sup> *Viklava*, according to Kāṭavema = *vihvala*, *pardngmukha*, 'averse to,' 'turning from,' 'disinclined.' Some read *nirutsuka*, 'indifferent.'

न नमयितुम् अधिव्यम् अस्मि शक्तौ

धनुर् इदम् आहितसाधकं मृगेषु ।

सहवसतिम् उपेत्य वैः प्रियायाः

कृत इव मुग्धविलोकितोपदेशः ॥ ३७ ॥ २

विदूषकः ॥ राज्ञो मुखं विलोक्य ॥ अन्नभवे किमिदं हि अत्र परिण

विदूषकः ॥ राज्ञो मुखं विलोक्य ॥ अन्नभवान् किमपि हृदये कला

मन्वेदि । अरण्ये मया हृदितम् आसीत् ।

मन्वयते । अरण्ये मया हृदितम् आसीत् ।

राजा ॥ सखितं ॥ किम् अन्यत् । अनतिक्रमणीयं मे सुहृदाक्यमिति  
स्थितो ऽस्मि ।

विदूषकः । चिरं जीव ॥ इति गन्तुम् इच्छति ।

विदूषकः । चिरं जीव ॥ इति गन्तुम् इच्छति ॥

राजा । वयस्य । तिष्ठ । शृणु सावशेषं मे वचः ।

विदूषकः । अरण्ये मया हृदितम् आसीत् ।

विदूषकः । आज्ञापयतु भवान् ।

<sup>1</sup> 'I am not able to bend this strung bow, having-the-arrow-fixed-on-it, against the deer, by whom, possessing (the privilege of) dwelling in the society of (my) beloved, instruction in beautiful glances is as it were given (to her).' *Adhijya*, see page 8, note 4. *Āhita-sāyaka* = *arpita-sāyaka*: *Ś.* *Upetya*, lit., 'having undergone,' [*prāpya*, *Ś.*]; hence *upeta*, 'possessed of.'

<sup>2</sup> Compare the same expression, page 41, note 1.

<sup>3</sup> 'By me a cry has been made in the wilderness,' i.e., I have spoken in vain, no one listens to me [*ko'pi na śrinoti*: Ch.]. This was a kind of proverbial phrase: Compare *Mahābhārata*, I., 3022: *Āham idam śūnye raumi, kim na śrinoshi me*: Also *Amaruśataka*, 76.

<sup>4</sup> 'What else (ought I to have in my mind?) The words of a friend ought not to be disregarded by me; So (thinking to myself) I stand here.' After '*kim anyat*' understand *hṛdaye kartavyam*; and after '*iti*,' *hṛdaye kṛtvā*.

Verse 37. PUSHPIĀGRĀ, in which each whole line is alike. See Verse 32.

FIRST AND THIRD HALF-LINE.

SECOND AND FOURTH HALF-LINE.

~~~~~ || ~~~~~


राजा । विश्रान्तेन भवता ममाप्येकस्मिन् अनायासे कर्मणि सहायेन
भवितव्यं ।

विदूषकः । किं मोदयस्वजिष्ठाः ।

विदूषकः । किं मोदकखादिकायां ।

राजा । यच्च ब्रूयामि ।

विदूषकः । गृहीतोऽयम् ।

विदूषकः । गृहीतः क्षणः ।

राजा । कः कोऽत्र भोः ।

दोषारिक्तः । प्रविश्य ॥ आज्ञापयतु भर्ता ।

दोषारिक्तः ॥ प्रविश्य ॥ आज्ञापयतु भर्ता ।

राजा । दैवतकः । सेनापतिस् तावद् आह्वयतां ।

दोषारिक्तः । सह ॥ इति निष्क्रम्य सेनापतिना सह पुनः प्रविश्य ॥

दोषारिक्तः । तथा ॥ इति निष्क्रम्य सेनापतिना सह पुनः प्रविश्य ॥

‘Is it in eating “sweetmeats” (that you require my assistance)?’ The Calcutta edition and my own Bombay Devanāgarī MS. read *khanjide*, which might equally stand for the Sanskrit *khādikāyām*, but the above is the reading of the oldest MSS. *Khādikāyām* is given on the authority of Chandra-śekhara and the Bodleian MS. (233). According to Vārtika, I. on Pāṇini, III., 3. 108., *khādikā* is an admissible form.

‘Lit., ‘The opportunity is taken,’ i.e., ‘Now is a good opportunity: now is the time: I am all attention: [avadhānam kṛitam: Ch.] I have nothing else to do but to listen.’ Amara gives as one of the meanings of *kṣhāna*; *nirvyāpāra-ethiti* or *vyāpārāntāra-rahita-ethiti*, ‘the state of having no other occupation,’ i.e., ‘leisure, opportunity.’ The above is the reading of the oldest MS. and of Kāṭavama. Śaṅkara has *grihītaḥ prañayaḥ*, and the Devanāgarī MSS. *sugrihīta ayam janah*.

‘Śaṅkara quotes an aphorism of Bharata, as follows: ‘An universal monarch is to be addressed by his attendants with the title of *Bhātā* [Bhartā].’ Boehtlingk compares *Sāhitya-darpana*, page 178. Kāṭavama remarks that the inferior attendants only ought to use this title; the others, *śāmīn* or *deva*.

एमो अलाषणुक्कण्टो भद्रा इतो दिषदिद्री एव चिद्दि। उषमप्यदु
एव आज्ञापनोत्कण्टो भर्त्ता इतो दत्तदृष्टिर् एव तिष्ठति। उपसर्पत्य
अर्काः ।

आर्यः ।

सेनापतिः ॥ राजानम् अवलोक्य ॥ दृष्टदोषापि स्वामिनि मृगया
केवलं गुण एव संदृष्टा । तथा हि देवः

अनवरतधनुज्यास्त्रालनक्रूरपूर्वं

रविकिरणसहिष्णु क्लेशलेशैर् अभिन्नं ।

अपचितमपि गात्रं व्याधतत्वाद् अलक्ष्यं

गिरिचर इव नागः प्राणसारं विभर्त्ति ॥ ३८ ॥

¹ 'There stands his Majesty eager to give (some) order, casting a look in this direction.' According to *Kāṭavema utkantha* = *udgriva*, 'having the neck erect with expectation.' It is here equivalent to *udyata*, 'ready,' 'in the act,' 'on the point.'

² 'Though observed to have evil effects, the chase has proved only an advantage in (the case of) our master.' *Dṛishṭa-doshā* may perhaps be translated 'regarded as a fault.' See the end of note 5, page 71. One MS. reads *adrishṭa-doshāpi*, 'certainly hunting shows no ill-effects in our master,' etc.

³ 'For truly his Majesty, like a mountain-roving elephant, exhibits [bears, possesses] a body, whose fore-part is hardened by the incessant friction of the bow-string, patient of the rays of the sun, not affected [broken, weakened] by the slightest fatigue, though losing flesh [reduced in bulk] not (in a manner) to be observed, by reason of (increased) muscular development, (and) all life and energy.' *Asphālana* = *karshana*, 'rubbing,' 'drawing.' The idea generally implied is that of moving or flapping backwards and forwards. *Pūrva* = *pūrva-bhāga*. *Kleśa-leśair*; this reading is given on the authority of Śaṅkara and the oldest East-India House MS. (No. 1060). *Kāṭavema* passes it over. All the others read *śveda-leśair*. It may be suspected that *śveda* was accidentally written for *kheda*, the synonym for *kleśa*. *Vydyatatwad* = *kṛita-vydyatmatvāt* [Ch.], and *drīḍhatvāt* [K.] It is the state

॥ उपेत्य ॥ जयतु स्वामी । दृष्टीतयापदम् अरुणं । किमिति स्वीयते ।

राजा । मन्दोत्साहः कृतो ऽस्मि मृगयापवादिना माठयेनं ।

सेनापतिः ॥ जनान्तिकं ॥ सखे । स्थिरप्रतिबन्धो भव । अहं तावत्
स्वामिनश्चित्तवृत्तिम् अनुवर्तिष्ये ॥ प्रकाशं ॥ प्रलपत्येव वैधेयः । ननु
प्रभुरेव निदर्शनं । पश्यतु देवः ।

मेदम्बेदकशोदरं लघु भवत्युत्थानयोग्यं वपुः

सन्तानामपि लक्ष्यते विह्वलितमक्षिप्तं भयक्रोधयोः ।

उत्कर्षः स च धन्विनां यद् दृषवः सिध्यन्ति लक्ष्ये चक्षे

मिथैव व्यसनं वदन्ति मृगयाम् ईदृग्विनोदः कुतः ॥ ३६ ॥

produced by *vyāyāma*, 'athletic and manly exercise of the muscles of the body.' *Alakshya* = *na vibhūya*, 'imporceivable.' Compare in the beginning of Act 6, *kshīno 'pi nālakshyate*, and Act 7, *avātīrno 'pi na lakshyate*: also Hitopadeśa, line 2631, *kāyala-lakshyamāno na lakshyate*. *Prāṇa-sūram*, 'whose whole essence or substance consists of life and spirit.' Compare *vajra-sūra*, page 13, line 4. *Bībharti*, see page 23, note 1.

¹ 'The forest has its beasts of prey tracked, why then is it staid?' i.e., Why do you delay?' The first clause follows the reading of the Devanāgarī MSS.; the second is adopted from the oldest MS. (East-India House, 1060), supported by Kāṭavema. *Kimiti*, Cf. Hitopadeśa, line 2618; Gīta Gov., ix., 7. *Grihita* = *jnāta*, 'found out,' 'discovered.' The Bengālī MSS. insert *prachāra-sūchita*, 'indicated by their tracks,' after '*grihita*.'

² *Māthavya* is the name of the Vidūshaka. In the Bengālī MSS., it is written *Mādhavya*.

³ 'Be firm in your opposition,' 'Persevere in throwing obstacles in his way.'

⁴ *Pralap* = *yadvā tadā bhāsh*, 'to talk nonsense,' 'to talk idly.' *Vaidheya* = *mārka*, 'a fool,' 'blockhead.'

⁵ 'The body (of the hunter) having the waist [belly, abdomen] attenuated by the removal of fat becomes light (and) fit for exertion; moreover the spirit of living creatures is observed (to be) affected with various emotions, through fear and anger; and that is the glory of the archers when the arrows fall true on the moving mark. Falsely indeed do they call hunting a vice;

विदूषकः ॥ सरोषं ॥ अपेहि रे उच्छाहहेतुकं । अन्नभवं पकिदि,

विदूषकः ॥ सरोषं ॥ अपेहि रे उच्छाहहेतुकं । अन्नभवान् प्रकृतिम्
आपणो । तुमं दाव अउवीदो अउविं आहिण्डन्तो परणामिआलो-
आपन्नः । त्वं तावद् अटव्या अटवीम् आहिण्डन् नरनासिकालो-
नृवन्तं जिणरिक्कस्स कस्सपि मुखे पडिस्समि ।

सुपस्य जीर्णर्चस्य कस्यापि मुखे पतिष्यसि ।

राजा । भद्रं सेनापते । आश्रमसन्निकृष्टस्थिताः स्मः । अतस् ते वचो
नाभिनन्दामि । अथ तावत्

where (is) there such a recreation as this?' *Medas*, 'adepts or fat,' or rather *sthaulya-janaka-dhātu*, 'a serous secretion causing fatness.' K. It performs the same functions to the flesh that the marrow does to the bones; its proper seat is in the belly [*udaram*]: hence the flesh is called *medas-krit*, 'the maker of adepts.' *Chheda* = *nāśa*, 'destruction,' 'removal,' 'reduction.' Cf. *Gharma-chheda*, 'the cessation of the heat.' Vikramorvaśi, Act 4. *Uthāna-yogyam*; the Bengālī MSS. read *utsāha-yogyam*, but *utsāha* is merely a synonym for *utthāna*, which is applied to any kind of manly exertion. Kātavema says the word here refers especially to the act of mounting on horse-back. *Sattvānām*, i.e., *jantūnām* *sinhādānām*, 'animals such as lions, etc.' It probably refers both to the hunters and the hunted. *Vikṛitimat*, 'affected with *vikṛiti* or *vikāra*, i.e., any emotion which causes a change from the *prakṛiti*, or natural and quiescent state of the mind [*parityakta-prakṛitikam*: K.]; See page 37, note 2. *Bhaya-krodhayoh* [*satoḥ*] = *bhaye krodhe cha*. Śāṅkara explains *utkarsha* by *pratisṭhā*, 'fame, honour.' *Vyasanam*: In Manu, VII., 47. 50., hunting is designated as one of the ten vices [*vyasanāni*] of kings, and is, moreover, included amongst the four most pernicious [*kaṣṭatama*].

¹ *Utsāha-hetukah*, 'One who encourages or incites to exertion,' opposed to *utsāha-bhanga-karah*, 'One who damps another's zeal.' Hitopadeśa, line 1987.

² 'His Majesty has returned to his natural state [i.e., is no longer cager after the excitement of hunting]; but thou, wandering from forest to forest, wilt probably fall into the jaws of some old bear, greedy after a human nose.' *Prakṛiti*, 'the natural, quiescent, state of the soul,' as opposed to *vikṛiti*; see above. *Āhīndan*: see p. 60, l. 2: *Dāsa-kumār*: p. 151, l. 6. *Nara-nāśikā*: Kātavema in explanation says, *bhāllūkā manushyānām nāśikām grihṇanti*,

गाहन्तां महिषा निपानयन्ति सं प्रहृष्टैर् मुण्डस् ताडितं

कायाबद्धकदम्बकं मृगकुलं रोमन्ध्रम् अभ्यस्यतु ।

विश्रम्भं क्रियतां वराहततिभिर् मुखाद्यतिः पश्यसे

विश्रामं लभताम् इदं च शिथिलव्याबन्धम् चक्षुः ॥ ४० ॥

'bears seize the human nose.' The Bengálí read *śrigāla-mṛiga-lolupasya*, 'eager after a jackal or deer.' *Richchhasa* is the Prākṛit for *rikshasya*, in accordance with Vararuchi, III., 30.

¹ 'Let the buffaloes agitate-by-their-plunges the water of the tanks, repeatedly struck with their horns: let the herd of deer, forming groups under the shade, busy themselves in rumination; let the bruising of the Mustá grass be made in (undisturbed) confidence by the lines [herds] of boars in the pool; and let this my bow, having-the-fastening-of-its-string-loose, get repose.' *Gáhantām* = *lodayantu*, 'Let them agitate, stir:' K.: hence *lulāpa* is one of the names for a buffalo. *Gáh* is properly, 'to plunge into,' or 'plunge about in.' *Nipāna* = *āhāva*, 'a reservoir near a well [*upakūpa*]: Amara. *Romantham* = *adhara-chalanam*, 'The moving of the lower lip:' K. and *bhuktasya punar ākrishya* or *udgīrya charvanam*, 'The chewing of what has been eaten after drawing or vomiting it up again:' Ś. and Ch.: i.e., 'chewing the cud.' *Abhyasyatu* = *paunahpunyena karotu*, 'Perform again and again:' Ch. *Tatibhir* = *yūthaiḥ*, 'By herds.' The Bengálí read *varāha-patibhir*, 'By the chiefs of the boars.' There is no difficulty in *tatibhir*; many herds of animals form lines in moving from one place to another, or in grazing. *Mustá*, a sort of fragrant grass [*Cyperus rotundus*] of which swine are fond, and are hence called *mustāda*. *Kshati* = *vidāranam*, 'tearing, uprooting:' K.: and *lunthanam*, 'rolling:' Ś. The grass would probably be bruised by their trampling and rolling on it, as well as by their eating it. *Śīthila-jyā-banūha* = *avaropita-guṇa*. Śankara and Chandra-śekhara observe that the above verse furnishes an example of the figure called *Jāti* or *Svabhāvokti*, i.e., 'Description of living objects by circumstances or acts suited to their character.' They also animadvert on the somewhat unusual change of construction from the nominative to the instrumental in the third line, and its resumption in the fourth.

सेनापतिः । यत् प्रभविष्णवे रोषते ।

राजा । तेन हि निवर्तय पूर्वगतान् वनयाहिणः । यथा न मे सैनिकाश्च
तपोवनम् उपरन्वन्ति तथा निषेद्धयाः । यश्च ।

शमप्रधानेषु तपोधनेषु

गूढं हि दाहात्मकम् अस्ति तेजः ।

स्वर्गानुकूला इव सूर्यकान्ताम् ।

तद् अन्यतेजोभिभवाद् वमन्ति ॥ ४१ ॥

सेनापतिः । यद् आज्ञापयति स्वामी ।

¹ *Prabharishnu*, 'The Mighty one.' This more nearly corresponds to our expression 'His Majesty' than the other common titles *svāmīn*, *bhātrī*, etc.

² *Vana-grāhinah* = *vandvarodhakān* : see page 61, note 2.

³ 'In ascotics with whom stoicism [a passionless state] is predominant (over all other qualities), there lies concealed a consuming energy [fire]. That (energy), like sun-crystals, (which are) grateful [cool] to the touch, they put forth, from (being acted upon by) the opposing-influence of other forces : i.e., The inhabitants of this hermitage, however passionless they may be, and however agreeable as associates when unprovoked, contain within themselves a latent energy, which, when roused by opposing influences, will be put forth to the destruction of those who molest them : as a crystal lens, however cool to the touch in its natural state, will emit a burning heat when acted upon by the rays of the sun. *Śama-pradhāneshu*, 'to whom stoicism is everything ;' who regard exemption from all passion and feeling as the *summum bonum*. *Sūrya-kānta*, lit., 'beloved by the sun,' also called *sūrya-maṇi*, 'the sun-gem,' and *diptopala*, 'shining stone,' was a stone resembling crystal. Wilson calls it a fabulous stone with fabulous properties, and mentions a fellow-stone called *chandra-kānta*, 'moon-beloved,' or *chandra-maṇi*, 'moon-gem.' It may be gathered from this passage that its properties resembled those of a glass lens, and it may be presumed that this instrument was not unknown to the Hindūs at the time, when this play was

Verse 41. *UPAJĀTI* OR *AKHYĀNAKĪ* (variety of *Trisṭubh*), each half-line being either *Upendra-vajrā* or *Indra-vajrā*; the former only differing from the latter in the first syllable.

— — — — — ॥

विदूषकः । गच्छ भो दासीरूपम् । धंसितो दे उच्छादवृत्तान्तो ।

विदूषकः । गच्छ भो दास्याःपुत्र । धंसितस् ते उच्छादवृत्तान्तः ।

॥ निष्क्रान्तः सेनापतिः ॥

राजा ॥ परिजनं विलोक्य ॥ अपनयन्तु भवत्यो मृगयावेशं ।

रैवतक । त्वमपि खं नियोगम् अग्रहण्यं कुरु ।

परिजनः । जं देवो आणवेदि ॥ इति निष्क्रान्तः ॥

परिजनः । यद् देव आज्ञापयति ॥ इति निष्क्रान्तः ॥

विदूषकः । किदं भवदा दाणिं णिक्खिच्चिं । सम्पदं इमस्मिं पादव-

विदूषकः । कृतं भवता इदानीं निर्मलिकं । सास्यतम् अस्मिन् पादप-

written. The following parallel sentiment is from Bhartri-Hari, II., 30 : *Yad ahetano'pi pādāḥ spṛśtāḥ prajvalati savitur atikāntāḥ, tat tejasvī puruṣaḥ para-kṛita-nīkṛitaṁ katham sahate*, 'Since even the lifeless (stone) beloved of the sun, when touched by its rays, burns; how then can the man of spirit put up with an injury inflicted by another?' *Abhībhava* = *tiraskāra*, 'insult : ' K. The sun's rays, disturbing the natural state of the stone, are compared to the hunter's disturbing the hermitage and provoking its inhabitants. *Vamanti* : this is the reading of all the Devanāgarī MSS. and of Kāṭavema. The Bengālī read *sparsānukūlā api sūrya-kāntāḥ, te hyanya-tejo-bhībhavad dahanti*, 'Although the sun-crystals be grateful to the touch, yet, from the influence of other heat, they burn.'

¹ This is inserted on the authority of Kāṭavema, and one MS. [East-India House, 2696.] The Bengālī read, *bho utadha-hotuka nishkrama*.

² 'Your arguments for exertion (in the chase) have fallen (to the ground)', i.e., All that you have alleged in praise of hunting, with the view of rousing the king's ardour, has been in vain.

³ Some read *bhavanto*; but the feminine *bhavatyō* (which is supported by Kāṭavema) seems more correct, as the female attendants, called Yavanī, are intended. See page 62, note 3, in middle.

⁴ 'Fulfil your office (of a door-keeper)', i.e., *dwāra-stho bhava*, 'Stand at the door : ' Ch.

(The place) has now been made clear of flies by your Majesty, i.e., We are now left alone, and no one can interrupt us. *Nirmakshikam* = *nirjanam*,

आवाविरददविदाणमजाहे मिलाअन उवविसदु भव जाव
 आवाविरचितवितानसजाये शिलातसे उपविशतु भवान् यावद्
 अहमि सुखासीनो होमि ।
 अहमपि सुखासीनो भवामि ।

राजा । गच्छायतः ।

विदूषकः । एतु भव ।

विदूषकः । एतु भवान् ।

॥ उभौ परिक्रम्योपविष्टौ ॥

राजा । माठव । अनवाप्तचक्षुःफलो ऽसि येन तथा द्रष्टव्यानां
 परं न कृष्टं ।

विदूषकः । एतु भव अगदी मे वसति ।

विदूषकः । ननु भवान् अयतो मे वर्तते ।

राजा । सर्वः कान्तम् आत्मीयं पश्यति । अहं तु ताम् एवाश्रम-
 × ललामभूतां शकुन्तलाम् अधिकृत्य ब्रवीमि । ×

‘free from people.’ Ś. and Ch. According to Pāṇini, II., 1. 6, *nirmakshikam* is an *Avyayībhāva* compound; but it is here used adjectively. The Prākṛit equivalent follows Vararuchi III., 30. The phrase occurs again in the beginning of the 6th Act. Has *makshikam* here at all the sense of the French *mouchard*, ‘a spy,’ which is derived from *mouche*, ‘a fly?’

¹ ‘On this stone-seat, furnished with a canopy,’ etc. See page 26, note 1.

² *Lit.*, ‘Thou hast not obtained the fruit of thy eyes, since the best of things worthy to be seen has not been seen by thee;’ i.e., Until you have seen Śakuntalā, you may consider your eyes as barren, and created in vain: when they have fallen upon this object, they may then be said to have yielded some fruit. So in the *Vikramorvaśī*, Act 1, the King, speaking of *Urvaśī*, says, *yasya netrayor abandhyayoh* [not ‘barren’] *pathi sthitā twam*. Cf. also *Gīta-Gov.* ix., 6: *Harim avalokaya sa-phalaya hayane*, ‘look upon Hari (and) make thy eyes fruitful.’

³ ‘Every one regards his own as beautiful; but I speak in reference to that same Śakuntalā who is the ornament of the hermitage.’ *Ātmīyān* is given in one Bombay MS. [East-India House, 1858], and is supported by

विदूषकः ॥ स्वगतं ॥ होदु । मे अवसरं न दादसु ॥ प्रकाशं ॥

विदूषकः ॥ स्वगतं ॥ भवतु । अथ अवसरं न दास्यामि ॥ प्रकाशं ॥

भो वयसु । जहं मा तवस्त्रिकणश्चा अप्रवृत्त्यपीचा ता किं तप
भो वयसु । यदि सा तपस्त्रिकन्यका अनभ्यर्चनीया तदा किं तया
विदूषकः ।

दृष्ट्या ।

राजा । सखे । न परिहार्ये वस्तुनि पौरवाणां मनः प्रवर्तते ।

सुरयुवतिसम्भवं किञ्च मुनेर् अपत्यं तदुज्ज्वलाधिगतं ।

अर्कस्योपरि शिथिलं च्युतमिव नवमल्लिकाकुसुमं ॥ ४९ ॥

Kātavema. *Lālāma* = *alankāra*. *Adhikṛītya*, see page 5, note 1. Cf. *Mālavik.*, page 49, line 11: *Mudrām adhikṛītya bravāmi*; also, *Raghu-vanśa*, xi. 62; *Kumāra-sam.*, iv. 38.

¹ 'I will not give him an opportunity (of speaking about her).' *Se* may stand for either *āśya* or *āśydh*; Kātavema here interprets it by the former. *Avasaram* = *vdg-avasaram*. I will not hold a conversation with him respecting Śakuntalā: Ś.

² 'If she be a hermit's daughter, she is not (fit) to be wooed (by you); what (good) then (will you get) by her seen?' This reading is adopted from the Bengālī MSS.

³ 'The heart of the descendants of Puru does not engage in (the pursuit of) a forbidden object.' See page 30, note 2. The Bengālī MSS., and two of the Devanāgarī [East-India House, 2696, and my own] insert the following curious verse before the above sentence: *Mūrkhā, Nirdakṛīta-nimeshābhīr netra-panktibhīr unmukhā Navām indu-kalām lokah kena bhāvena paśyati*, 'O fool! with what idea do people look at a new digit of the moon, turning up their faces with a row of eyes free from winking.'

⁴ '(Although the reputed) offspring of the sage, she is really sprung from a celestial nymph, (and was) found (by him when) deserted by her; like a severed flower of the Nava-mallikā [see page 21, note 3] fallen on the Sun-

Verse 42. ĀRYĀ or GĀTHĀ. (See Verse 2.)

— — — — — || — — — — — || — — — — — || — — — — — || — — — — — ||

विदूषकः ॥ विहस्य ॥ जह कस्मिंश्चि पिण्डखञ्जूरैर्हि उन्वेजितस्य

विदूषकः ॥ विहस्य ॥ यथा कस्यापि पिण्डखञ्जूरैर् उन्वेजितस्य

तिन्निडिआए अहिन्नामो भवे । तह अन्नेउरदत्तिथिआरअणपरि-
तिन्निडिकायाम् अभिलाषो भवेत् । तथा अन्नेपुरस्सीरत्नपरि-
भाविनो भवदो इच्च अभ्यर्चना ।

भाविनो भवत इयम् अभ्यर्चना ।

राजा । न तावद् एनां पश्यसि । येनैवम् अवादीः ।

विदूषकः । तं कुरु रमणीयं । जं भवदोषि विन्दश्च उत्पादेदि ।

विदूषकः । तत्सखु रमणीयं । यद् भवतोऽपि विस्मयम् उत्पादयति ।

plant' [swallow-wort, gigantic *Asclepias*, or *Calotropis gigantea*]. The Nava-mallikā was a delicate and tender plant [*atikomala-pushpa-bheda* : Ch.] which, as a creeper, depended on some other tree for support; the *arka* was a large and vigorous one [see Sir W. Jones, vol. v., page 102]: hence the former is compared to Śakuntalā, the latter to the sage Kanva. Śāṅkara explains *arkopari* by *raver upari*, 'upon the sun;' but, according to Sir W. Jones, *ravi* may be a synonym for the swallow-wort; and Śāṅkara himself hints that some interpret *arka* by *arka-pushpa*. Kāṭavema explains the first line of the verse, but dismisses the second as too clear for any remark. *Sura-yuvati*; see page 43, note 2. According to Kāṭavema, *kila* is used *vartāyam*, 'it is said,' 'it is reported;' but Śāṅkara interprets it by *nischitam*, 'certainly.' *Śithilam* = *vrindach chyutam*, 'fallen from the stalk:' Ch. The correspondence of the words in the first line with those in the second is noticeable; *surā-yuvati* with *nava-mallikā*, *muni* with *arka*, *apatya* with *kusuma*, *ujjhita* with *śithila*, *adhigata* with *chyuta*.

¹ 'Just as to any one [*lit.*, of any one] having lost his relish for dates, there may be a great desire for the tamarind; so is this desire of your majesty (for Śakuntalā), slighting the jewels of women in (your own) haram.' *Pinda-kharjūra*, 'a kind of Kharjūra, or date-tree,' here probably used for the fruit, and therefore in the neuter. *Tintidikā* or *tintidī*, 'the tamarind-tree.' *Udvejita* = *vaimanasyam prāpita*, 'brought to a change of mind or feeling.' *Itthidā*, *itthikā* and *itthī* are the regular Prakṛit equivalents for *stri*. See Lassen's *Inst. Prak.*, page 182, note.

राजा । वयस्य । किं वज्रना ।

चित्ते निवेश्य परिकल्पितसत्त्वयोगा

रूपोच्चयेन मनसा विधिना कृता नु ।

स्त्रीरत्नसृष्टिर् अपुरा प्रतिभाति सा मे

धातुर् विभूतम् अनुचिन्त्य वपुश्च तस्याः ॥ ४३ ॥

'Was she endowed with the properties of life by the Creator after delineating her [placing her] in a picture; or was she rather formed by the mind by a concentration [assemblage, selection] of lovely forms. She appears to me like a matchless [the last] creation of the loveliest of women [or like another creation of the goddess of beauty], when I recollect [recollecting] the omnipotence of the Creator, and her (graceful) person: ' i.e., When I call to mind the divine power of Brahmá, I cannot help regarding her as some faultless picture which he has painted and endowed with breath and life; when I reflect on her sylph-like figure, I am inclined to think she must have been formed in his mind by an ideal selection of the most beautiful forms. Or, it may simply mean,—Whatever was the method of her creation, whether she was formed by the hand, by first painting a beautiful figure and then breathing into it the principle of life; or by the mind, by collecting into one ideal model a combination of various exquisite forms; it is clear that when I reflect on the omnipotence of the Creator, and upon her loveliness, I must regard her as an unequalled beauty (or, as another creation of the goddess Lakshmi). *Stri-ratna* is explained by Śāṅkara and Chandra-śekhara to mean Lakshmi; but it may be better to refer it to the *antepura-stri-ratna* mentioned before, as *aparā* = *apūrvā*, 'matchless,' 'peerless,' 'without a fellow; ' *na vidyate parā*: K. and Ś. *Chitre* = *śleṣhye*. *Niveśya* = *vinīyasya*, 'having placed, fixed, committed.' *Parikalpita* = *sampādita*, or *sampanna*, 'endowed with,' 'provided with: ' K. *Yoga*, at the end of a compound, is used somewhat vaguely; *sattva-yoga* may mean 'a combination of the various properties of being and life.' Kāṭavema observes that, 'as an object is lovely, so is it capable of being represented in a picture,' and refers to the verse in the 6th Act, beginning *Yadyat sādhu na chitre syāt*. This, he says, is tantamount to asserting that the figure of Śakuntalā was faultless. *Rupoच्चयेन*

विदूषकः । जर एव । पञ्चादेशो दाणिं ह्रस्वदीर्घः ।

विदूषकः । यदि एवं । प्रत्यादेश इदानीं रूपवतीनां ।

राजा । इदं च मे मनसि वर्तते ।

अनाघातं पुष्पं किञ्चनयम् अलूनं करदुहैर्

अनाविद्धं रत्नं मधु नवम् अनाखादितरसं ।

अखण्डं पुष्पानां फलमिव च तद् रूपम् अनघं

न जाने भोक्तारं कम् इह समुपस्थास्यति विधिः ॥ ४४ ॥

= *chandrady-upamāna-vastu-samuchchaya*, i.e., 'collecting together such models of beauty as the moon, etc., for the purpose of forming one ideal perfect form, by a selection from each: K. *Manasā kṛi*, or *kalp*, 'to form by means of the mind;' hence often simply, 'to imagine;' and hence, *mano-kalpita*, 'an idea.' There may be an allusion here to the mind-born sons of Brahmā. *Vidhind* = *vidhātṛa*. Kātavema observes that, 'being dissatisfied with the thought contained in the first line, he asserts in the second that her limbs were too delicate to have been fashioned by the hand in a picture; they must, therefore, have been formed in the mind.' *Stri-ratna* = *stri-śreṣṭha*: Ch. *Jātau jātau yad utkrīṣṭam tadāhi ratnam prachakshate*, 'whatever is best of its kind that indeed they call *ratna*, 'a gem:' Ch. The connection of *anuchintya* with the dative case *me* is unusual, but not without precedent. The Bengālī MSS. read *chitto* for *chitre*.

¹ 'The supplanter.' The verb *praty-ā-diś* = *nirākṛi*, i.e., 'to reject,' 'remove,' 'set aside,' and *pratyāśeṣa*, 'rejection,' is here used for 'the cause of rejection;' i.e., anything which, by its superiority, supplants and brings into contempt what was before highly prized. *Tayā nija-saundarya-mahimnā 'nyarūpavattī-rūpam khanditam*: Ś. So also, in the beginning of the *Vikramorvaśī*, *Urvaśī* is called '*pratyāśeṣo rūpa-garvitāyāh śrī-gauryāh*.'

² 'This faultless form (is) like a flower not (yet) smelt, a tender-shoot unplucked [uncut, unhurt] by the nails, an unperforated jewel, fresh honey whose flavour (is yet) untasted, and the full [unalloyed] reward of meritorious deeds. I know not to what possessor [enjoyer] here [of this form] Destiny will resort;' i.e., I know not whom Destiny intends to be the enjoyer of her beauty. *Alunam*, i.e., *śākhāvasthita*, 'Still remaining on the branch.'

विदूषकः । तेन हि लज्जं परिजायतु एं भवं । मा कस्यापि
विदूषकः । तेन हि लज्जं परिजायताम् एनां भवान् । मा कस्यापि

नयस्त्रिणो इन्द्रदीप्तचिह्नणसीमस्य चतुर्थे पदिसिद्धि ।

तपस्विन इन्द्रदीप्तचिह्नणशीर्षस्य हस्तो पतियति ।

राजा । परवती खलु तचभवती । न च सन्निहितोऽच गुरुजनः ।

विदूषकः । अथ भवन्तं अन्तरेण कीदृशो मे दिङ्मराओ ।

विदूषकः । अथ भवन्तम् अन्तरेण कीदृशो ऽस्या दृष्टिरांगः ।

Anāviddham = *asamutkirnam*, 'unperforated:' K. Cf. Raghu-vanśa, i, 4, where he speaks of *manau vajra-samutkirne sūtrasya gatih*, 'the entrance of a thread into a gem perforated by the adamant.' The Bengālī MSS. read *anāmuktam* = *aparīhitam*, *dkarād anīta mātṛam*, 'not yet put on, only just drawn from the mine:' Ś. *Phalam puṇyānām*, i.e., 'the fruit of many virtuous acts in various former births come to its maturity' (*parinātibhūtam*): Ś. *Akhanda* = *sampūrṇa*, 'unimpaired,' 'entire.' The consequences of good deeds performed in former births is sometimes mixed with evil; but, in this comparison, it is said to be unalloyed: hence the form of Śakuntalā is called *anagham*, 'faultless,' i.e., *pratyavāya-hetu-rahitam*: K. *Iha*, i.e., *asmin rūpa-vishaye*, 'with reference to this form:' K. *Samupasthāsyati* = *samprāpsyati*, 'will attain,' 'arrive at.' This verse affords an example of the figure called 'Rūpaka,' i.e., A description of one object under the form of another, animate or inanimate, which it is poetically supposed to resemble. There are various modifications of this figure.

¹ 'Therefore let your highness quickly rescue her, lest she fall into the hands of some devout-rustic, whose head is greasy with the oil of Ingudi.' See page 18, note 1. *Mā* = *yathā na*: K.

² 'Towards your honour what kind of feeling (was displayed) by her eyes?' *Āthā* is used in asking a question: Ś. *Bhavantam antareṇa* = *bhavan-nimittam*: Ch. = *bhavan-madhye*: Ś. The same expression occurs in the third Act of the *Vikramorvaśī*, where the interpretation given is, *bhavantam uddiśya*, i.e., 'towards or with regard to you.' *Antareṇa* is similarly used in the *Mālavikāgn.* page 5, line 3. It governs an accusative case, by Pāṇini II., 3, 4. *Dṛiṣṭi-rāga* = *chakshuh-pṛiti*, 'the love of the eyes:' K. The above is the reading of all the Devanāgarī MSS., supported by K. and Ś.; but the Bengālī read *chitta-rāga*.

राजा । निरर्गाद् एवाग्रगण्यस् तपस्विकन्याजनः । तथापि तु

अभिमुखे मयि संवृतम् ईक्षितं :

हसितम् अन्यनिमित्तकतोदयं ।

विनयवारितवृत्तिर् अतस्तथा

अन्यनिमित्तः न विवृतो मदनी न च संवृतः ॥ ४५ ॥

विदूषकः । एकं दिङ्मोक्षस्तु तव अङ्गं आरोहति ।

विदूषकः । ननु खलु दृष्टमात्रस्तु तव अङ्गम् आरोहति ।

राजा । मिथःप्रस्थाने पुनः शालीनतयापि ममाविष्कृतो भावस्
तत्रभवत्या । तथा हि

दर्भाङ्कुरेण चरणः चत इत्यकाण्डे

तन्मी स्थिता कतिचिदेव पदानि गत्वा ।

आसीद् विवृत्तवदना च विमोचयन्ती

शाखासु वल्कलम् असक्तमपि द्रुमाणां ॥ ४६ ॥

¹ 'When I stood facing her, her glance was withdrawn, a smile was (feigned to be) raised from some other cause (than love); hence love, whose course was checked by modesty, was not (fully) displayed by her, nor (yet) concealed.' *Anyā-nimitta*, i.e., some other cause than love, which was the true one; [*abhi-lāsha-vyatirikta*: K.] 'By this her love was concealed.' K. The Bengālī have *kathodayam*. *Vinaya-vṛita-vṛittir* is to be taken with *madanō*: K. Cf. page 50, note 4.

² 'Is it really (to be expected) that she will seat herself on the lap of you, barely seen?' i.e., Do you expect to gain her all at once, without some effort?

³ 'Again, at our mutual departure, her feeling towards me was betrayed by her ladyship, although with modesty.' *Sakhībhyām* before *nithah* is not supported by the commentators or by the best Devanāgarī MSS.

⁴ 'For, having proceeded only a few steps, (that) slin' one stopped without

Verse 45. DRUTA-VFLAMBITA (variety of JAGATī), containing twelve syllables to the half-line, each half-line being alike.

— — — — — ॥

Verse 46. VASANTATILAKĀ (variety of SAKKARĪ). See Verses 8, 27, 81, 43.

विदूषकः । तेण हि गहोदपाद्येओ होहि । किइ तुए उववणं
विदूषकः । तेन हि गृहीतपाद्येओ भव । (कृतं तथा उपवनं
तज्जोषणंति रेक्खामि ।

तपोवनमिति प्रेक्षे ।

राजा । मखे । तपस्विभिः कैश्चित् परिज्ञातोऽस्मि । चिन्तय तावत्
केनापदेशेन पुनर् अग्रमपदं गच्छामः ।

विदूषकः । को अबरो अवदेसो । एं भव राओ ।

विदूषकः । को उपरो उपदेशः । ननु भवान् राजा ।

राजा । ततः किं ।

विदूषकः । जीवारच्छद्दुभाअं अस्साणं उवहरन्नुत्ति ।

विदूषकः । जीवारषष्ठभागम् अस्माकम् उपहरन्विति ।

राजा । मूर्ख । अन्यम् एव भागधेयम् एते तपस्विनो निर्वपन्ति यो

any (real) occasion, saying, ' (My) foot is hurt by a blade of kuśa-grass' [p. 57, l. 2]; and remained with her face turned back (towards me), whilst (pretending to be employed in) releasing her bark-dress, although not (really) entangled in the branches of the shrubs.' *Darbhāṅkureṇa* : see page 57, note 2; page 18, note 1. *Iti* : see page 52, line 5. *Akāṇḍe* = *akasmāt* : K. = *animit-tam* : Ś. = *anavasaram* : Ch. One sense of *kāṇḍa* is 'occasion,' 'opportunity.' *Vivritta-vadana*, i.e., *mad-avalokandya*, 'for a look at me.' Ś. This verse affords an example of the 'Samādhi-alankāra.' Ś.

¹ 'Therefore be provided with a stock of provender: I see that you have made the penance-grove a pleasure-grove [pleasure-garden].' *Grihita-pātheya*, 'one who has provided himself with provender or the necessaries for a journey.' According to Kāṭavema it is here equivalent to *sannaddho*, 'equipped,' 'prepared,' i.e., for rambling in the precincts of the hermitage in quest of Sakuntalā. The Vidūshaka is characteristically anxious about the provisions.

² According to Manu (vii., 131-133) a king might take a sixth part of liquids, flowers, roots, fruit, grass, etc.; but, even though dying with want, he was not to receive any tax from a Brāhman learned in the Vedas.

रत्नराशीनपि विहायाभिमुख्यते । पथः ।

यद् उत्तिष्ठति वर्षेभ्यो नृपाणां ऋषि तत्फलं ।

तपःवङ्गागम् अचक्ष्य ददत्यारण्यका हि नः ॥ ४७ ॥

नेपथ्ये । हन्त सिद्धार्थो खः ।

राजा ॥ कर्णे दत्ता ॥ अये धीरप्रशान्तस्वरैस् तपस्त्रिभिर् भवितव्यं
दौवारिकः ॥ प्रविश्य ॥ जेदु जेदु भट्टा । एदे दूवे दसिकुमारका

दौवारिकः ॥ प्रविश्य ॥ जयतु जयतु भर्ता । एतो दौ चणिकुमारको
पञ्चिहारभूमिं उवडिदा ।

प्रतिहारभूमिम् उपस्थितौ ।

¹ 'These hermits pay another (kind of) tribute, which, leaving behind heaps of jewels, is welcomed [rejoiced in]:' i.e., which is welcomed more than heaps of jewels. This is the reading of the oldest Bengálí MSS., and seems preferable to that of the Devanágari *anyad bhágadheyam eteśhám rakshane nipatati*, 'another tribute accrues (to me) for their protection.' According to Amara (II., VIII., 1. 27) *bhágadheya* in this sense is masculine. Śankara and some of the Bengálí have *punya* for *anya*.

² 'That tribute which arises to kings from the (four) classes is perishable; but hermits [inhabitants of the woods] offer us a sixth part of (the merit of their) penance, (which is) imperishable.' *Varṇebhyaḥ*, 'the four classes of Bráhmans, Kshatriyas, Vaiśyas, and Śúdras:' K., Ś., and Ch. Hence it would appear that the Bráhmans were liable to some kind of tribute as well as the other classes, though it is clear from Manu that they were in most cases exempt. The Bengálí have *dhanam* for *phalam*. *Dadati*; the third conjugation rejects the nasal in the third person plural.

³ 'We have accomplished our object,' i.e., in gaining an audience of the king: Ś. *Hanta*, an exclamation of pleasure: Ś.

⁴ 'Oh! it is to be by the hermits, [it must surely be the hermits] by their deep (yet) calm voices,' i.e., to judge by their deep, yet suppressed, tone, the voices which I hear must be those of some of the hermits.

⁵ Properly 'the ground near the gate of the palace' [*rdja-dvāra-pradeśa*: Ś.], but here simply the station of the porter [*dvāram*: Ch.]

राजा । तेन ह्यविलम्बितं प्रवेशय तौ ।

दीवारिकः । एमो पवेमेमि ॥ इति निष्क्रम्य ह्यधिकुमाराभ्यां

दीवारिकः । एष प्रवेशयामि ॥ इति निष्क्रम्य ह्यधिकुमाराभ्यां

सह प्रविश्य ॥ इदो इदो भवन्ता ।

सह प्रविश्य ॥ इत इतो भवन्तौ ।

॥ उभौ राजानं विलोकयतः ॥

प्रथमः । अहो दीप्तिमतोऽपि विश्वसनीयतास्य वपुषः । अथवा
उपपन्नम् एतद् अस्मिन् ह्यधिकल्पे राजनि । कुतः ।

अध्याक्रान्ता वसतिर् अमुनाप्याश्रमे सर्वभोग्ये

रक्षायोगाद् अयमपि तपः प्रत्यहं सञ्चिनोति ।

अस्यापि यां सृशति वशिन्श् चारुणद्वन्द्वगीतः

पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूर्वः ॥ ४८ ॥

¹ The present for the future is not uncommon. Compare page 12, line 1.

² 'Oh! the confidence (inspired by the sight) of his person, majestic though (it be)! But this is quite natural in this king (who) is very little inferior to a Rishi.' *Dīptimat* = *tejaswin*, 'splendid,' hence 'majestic.' *Viśwasaniyata*, 'the state of being confided in.' *Upapanna*, 'fit,' 'proper,' 'agreeable to reason.' Cf. *Vikramorvaśī*, Act 2, *upapannam viśeshanam asya vāyoh*. *Rishi-kalpa*, 'resembling a Rishi, but with a degree of inferiority,' such is the force of *kalpa* in composition. *Dushyanta* was a *Rájarshi*, and therefore one degree below a Rishi: See page 43, note 2, in the middle; and page 38, note 3. The *Devanāgarī* reading is *rishibhyo nātibhinne rájani*, but the Bengálí is here preferable.

³ 'Because, by him, also (in the manner of a Rishi) a residence has been entered upon in (this) hermitage open to the enjoyment of every one: (and because) he also day by day accumulates the merit of penance through the act of protecting (his subjects). Of him also having his passions in subjection, the (same) sacred title of Muni [or Rishi], but (with this difference

द्वितीयः । गीतम् । अयं ध वलभित्सखो दुयन्तः ।

प्रथमः । अय किं ।

द्वितीयः । तेन हि

नैतच् चित्रं यद् अयम् उदधिष्णामसीमां धरिचीम्

एकः कृत्स्नां नगरपरिघप्रांशुबाहुर् भुनक्ति ।

that it is) preceded by Rāja, [i.e., Rājarsi] repeatedly ascends to heaven, being chanted by pairs of (celestial) minstrels.' *Adhyākṛānta* = *svi-kṛita* 'appropriated,' 'taken possession of : ' K. *Āśrame* = *dharmāccharana-sthāne* 'a place for the practice of religion : ' K. : = *gārhaṣṭhye*, 'the order of a householder : ' Ś. and Ch. It is difficult to see how this last sense can apply. *Rakṣā-yogād* : See p. 79, line 2. Cf. Manu, vii., 144. 'The highest virtue of a king is the protection of his subjects.' *Chārana-dvandva* = *gandharba-mithuna*, 'pair of Gandharbas, or celestial choristers.' 'These beings were the musicians or minstrels of Indra's heaven, just as the Apsaras were the dancers and actresses : and their business was to amuse the inhabitants of Swarga by singing the praises of gods, saints and heroes. *Chārana* is any bard or herald. According to Kāṭavema *kevalam* = *eva*, 'certainly.' This verse affords an example of the figure called 'Vyatireka,' i.e., A description of the difference of two things compared in some respects to each other : Ś.

¹ 'The friend of Indra.' *Bala-bhit*, 'Indra' who crushes armies with his thunder-bolt. *Sakhi* at the end of a compound (like *rātri*, *akshi*, etc.) changes its final to *a*, and becomes a noun of the first class. Pān. V., 4, 87, 91, 98, 102. Indra is the chief of the Suras or secondary gods, being inferior to the gods of the Triad; and corresponds to the Jove or Jupiter Tonans of classical mythology. In his lordship over Swarga, or paradise, he might be supplanted by any one who could perform a hundred *Āśva-medhas* or horse-sacrifices : see p. 44, note 1. He and the other Suras were for ever engaged in hostilities with their half-brothers, the demons called Asuras or Daityas, the giants or Titans of Hindú mythology, who were the children of Kāśyapa by Diti, as the Suras were by Aditi : see p. 22, note 1. On such occasions the gods seem to have depended much upon the assistance they received from the heroes of the earth, such as Dushyanta, Purúravas, etc.

आशंसन्ते समितिषु सुराः सक्तवैरा हि दैत्यैर्

अस्याधिष्ठे धनुषि विजयं पौरुहते च वज्रे ॥ ४८ ॥

उभौ ॥ उपगम्य ॥ विजयस्व राजन् ।

राजा ॥ आसनाद् उत्थाय ॥ अभिवादये भवन्तौ ।

उभौ । खल्वि भवते ॥ इति फलान्पुपहरतः ॥

राजा ॥ सप्रणामं परियुञ्ज ॥ आज्ञाम् दृच्छामि ।

उभौ । विदितो भवान् आश्रमसदाम् दृश्यः । तेन भवन्तं प्रार्थयन्ते ।

¹ 'This is not wonderful, that he whose arm is as long as the bar of a city (gate), should alone govern the entire earth, having the ocean as its dark [green] boundary [i.e., as far as the very ocean]. The gods, rooted in their enmity with the demons, in their battles expect victory through [in] his strung bow and the thunderbolt of Indra.' *Parigha* = *argala*, 'the bar or bolt which fastens a gate.' In a city-gate it was both massive and long (*styāna dīrgha* : Ch.) and therefore an object of comparison highly significant of muscular strength. It should be borne in mind that length and vigour of arm were prime requisites in the ancient hero, whose fame depended on the ease with which he managed his bow. Hence the appositeness of such epithets as *mahā-bāhu* and *prāṇu-bāhu*, 'long-armed.' *Bhūnakti* = *pālayati* : Ch. *Bhuj*, applied to a king in the sense of ruling and protecting the earth, is common. Cf. *kṛtsmām prithivīm bhūnakte*. Manu, vii., 148. Raghu, viii., 7; iii., 4. *Āsānsante* = *icchhanti*, 'wish for,' 'hope for:' in this sense *ā-sāns* is conjugated in the ātm. *Samitishu surāḥ*, etc.: this is the Bengālī reading; the Devanāgarī have *sura-yuvatayo baddha-vairā*, etc. *Daityair*, See the last note. *Adhiṣṭe*; see page 8, note 4. The loc. c. has sometimes the force of the instrumental. *Pauru-hita* = *Āindra*, 'belonging to Indra.' *Puru-hita*, 'much-worshipped' is one of Indra's thousand names. This verse is an example of the figure called 'Dīpaka' or 'illustration:' Ś. : its use is to throw light, as it were, upon an idea by some apposite illustration.

² The root *jī*, 'to conquer,' with *vi* is rightly conjugated in the ātm. according to Pāṇini, I., 3, 19, but this rule is not always observed.

³ 'Your highness is known to the inhabitants of the hermitage (to be)

राजा । किम् आज्ञापयन्ति ।

उभौ । तच्चभवतः कण्वस्य महर्षेर् असाभिध्याद् रचांसि न
दृष्टिविघ्नम् उत्पादयन्ति । तत् कतिपयरात्रं सारथिद्वितीयेन भवता
सनाथीक्रियताम् आज्ञप्तम् इति ।

राजा । अनुगृहीतो ऽस्मि ।

विदूषकः ॥ अपवार्य ॥ एषा दाणिं अनुज्जला दे अक्षतयणा ।

विदूषकः ॥ अपवार्य ॥ एषा इदानीम् अनुकूला ते ऽभ्यर्थना ।

राजा ॥ क्षितं कृत्वा ॥ रैवतक । मदचनाद् उच्चतां सारथिः । सवा-
णासनं रथम् उपस्थापयेति ।

दौवारिकः । जं देवो आणवेदि ॥ इति निष्क्रान्तः ॥

दौवारिकः । यद् देव आज्ञापयति ॥ इति निष्क्रान्तः ॥

उभौ ॥ सहर्षं ॥

अनुकारिणि पूर्वेषां युक्तरूपम् इदं त्वयि ।

आपन्नाभयसत्रेषु दीक्षिताः खलु पैरवाः ॥ ५० ॥

staying here.' *Āśrama-sad* = *śrama-vāsin*, 'a dweller in a hermitage,' 'a hermit:' so *nāka-sad*, 'a dweller in paradise,' 'a god:' hence *sadana*, 'a house.' *Vidita* with a present signification, in construction with the gen. c., is noticeable. See Pāṇini, iii., 2, 188; ii., 3, 67. See also Raghu-vansā, x., 40., *viditam tapyamānam tena me dhuvana-trayam*, 'the three worlds are known to me (as) being harassed by him.'

¹ The neuter *rakshas* has the same sense as *rākhasa*: see page 39, note 6.

² *Rātram*: see page 86, note 1. *Dvītyena*: see page 12, note 1. *Sa-nāthi-kriyatām*: see page 26, note 1.

³ 'This is a becoming trait in you, an emulator of (your) ancestors. Truly the descendants of Puru are ordained (for officiating) in the sacrifices of (giving) exemption from fear to the distressed; i.e., Whilst we Brāhmanas are consecrated to officiate in real sacrifices, the highest duty of kings is the protection of their afflicted subjects: See page 85, note 4. The above is the reading of

राजा ॥ सप्रणामं ॥ गच्छतां पुरो भवन्ती । अहमप्यनुपदम्
आगत एव ।

उभौ । विजयंस्तु ॥ इति निष्क्रान्तौ ॥

राजा । माठव । अथैसि प्रकुमलादर्शनं कुतश्च ।

विदूषकः । पदमं सपरिवाहं आसि । दाणिं रक्तावयुक्तं

विदूषकः । प्रथमं सपरिवाहम् आसीत् । इदानीं राक्षसदत्तानाम्
पदद्वयं पातयामिहा ।

विन्दुरपि नावशेषितः ।

राजा । मा भैषीः । ननु मत्समीपे वर्तिष्यसे ।

विदूषकः । एव तव चक्ररक्षीभूदोहि ।

विदूषकः । एव तव चक्ररक्षीभूतोऽस्मि ।

राजा । प्रविश्य ॥ सज्जो रथो भर्तुर् विजयप्रस्थानम्

दौवारिकः ॥ प्रविश्य ॥ सज्जो रथो भर्तुर् विजयप्रस्थानम्

all the Devanāgarī and some of the Bengālī MSS. The old Bengālī [Bodleian 234] has *satrena*, and some begin the verse with *upakārini sarveshām*, 'the helper of all.' *Yukta-rūpam*: Cf. page 15, line 1. *Āpanābhaya-satreshu* = *āpad-gatānām bhaya-trāno*: Ś. *Dikshitāh* = *kṛita-pratishthāh*, 'consecrated.'

¹ *Api* may be used *praśne* 'in asking a question': Cf. page 35, line 1.

² 'At first it was overflowing; (but) now, by the account of the Rākshasas, not even a drop is left:' this is the reading of the Devanāgarī MSS., supported by K. *Parivāha* is either 'an inundation,' or 'a channel for carrying off an excess of water:' the Bengālī have *aparibādham*, 'unchecked.' *Vṛitāntena* = *nāma-graheṇa*, 'by the mention.'

³ 'I shall indeed then be protected [am protected] by thy discus': so reads the oldest MS., supported by Ś. and Ch.; the Devanāgarī have *esa rakkhaśādo rakkhidomhi*, 'I am protected from the Rākshasa.' The *chakra* is the discus or circular missile weapon of Vishnu, and often employed by him against the demons, as he is their great enemy; whence his titles 'Daityāri,' 'Asura-śatru': the attribution of this weapon to Dushyanta by the Vidūshaka is probably meant as a humorous compliment.

अनेकदि । एत उष नगराद्देवीनाम् आगन्निहरः करभको
अपेक्षते । एष पुनर्नगराद् देवीनाम् आगन्निहरः करभको
आगच्छेत् ।

आगतः ।

राजा ॥ सादरं ॥ किम् अम्बानिः प्रेषितः ।

दीवारिकः । अथ किं ।

दीवारिकः । अथ किं ।

राजा । ननु प्रवेक्षतां ।

दीवारिकः । तच्चे ॥ इति निष्क्रम्य करभकेण सह प्रविश्य ॥ एषे

दीवारिकः । तथा ॥ इति निष्क्रम्य करभकेण सह प्रविश्य ॥ एष

भद्रा । प्रवेक्ष्य

भर्ता । उपसर्प ।

करभकः । जेद जेद भद्रा । तवी आणवदि । आगामिनि

करभकः । जयतु जयतु भर्ता । देवी आज्ञापयति । आगामिनि

वत्तत्यदिअहे पुत्तपिण्डपालनो नाम उपवासो भविष्यति । तच्च दीर्घा-
चतुर्थदिवसे पुत्रपिण्डपालनो नाम उपवासो भविष्यति । तच्च दीर्घा-

उष्णा अवस्थां अस्ते भस्मावददन्ति

युवा अवस्थां वयं सम्भावयितव्या इति ।

¹ 'The equipped chariot awaits your Majesty's advance to victory; but here is Karabhaka just arrived from the city, bearing a message from the Queen-mother.' *Devīnām* is here in the respectful plural; so *ambābhik* two lines below: this latter word is peculiar to dramatic language.

² *Atha kim* (= *vādhām*, 'yes') is used *angikrīṭau*: See page 45, note 2.

³ 'On the fourth day, (which is now) coming, [i.e., on the fourth day after to-day] the ceremony [fast] named 'Putra-pinda-pālana' [i.e., cherishing of the body of a son] will take place; thereat [on that occasion] certainly we ought to be honoured-with-a-visit by the long-lived-one [by your Majesty, long may you live!]' Most of the Bengālī MSS. read *putra-pinda-pāraṇa*;

राजा । इत्थं तपस्विकार्यं । इतो मुह्यन्मात्मा । इदम् अथ नतिक्रम-
णीयं । किमत्र प्रतिविधेयं ।

विदूषकः । तिमङ्गु विश्वं अन्तरा चिदम् ।

विदूषकः । चित्रकूर् इव अन्तरा तिष्ठं ।

राजा । सत्यम् आकुलीभूतोऽस्मि ।

but Ch. substitutes *pālana*, and interprets the phrase by *pura-deha-puṣṭi-prada*: Ś. gives the same interpretation, but reads *paryupāsana* for *pālana*: 'Pinda, deha-mātre iti Medini,' 'According to Medini *pinda* has the sense of body': Ś. and Ch.: and this sense is given by Wilson. *Putra* refers to the king in his relation to the queen-mother. The Devanāgarī reading of this passage [*pravṛitta-pārāṇa upavāsa*, 'a fast which has come to an end.'] is not very satisfactory. *Upavāsa* = *vrata*, 'a religious ceremonial accompanied with fasting, but not necessarily a fast': K. and Ch. observe that one name for this ceremonial was *putra-rāja*, and that it consisted in offering various presents to the young king of sweetmeats, clothes, etc., just as might be done in the present day on the occasion of a birth-day. *Dirghayushā*: See page 8, note 2. *Vayam* is used by the same rule that the plural *devindm* is employed above. *Sambhāvayitavyā*: See page 25, note 1, at end.

1 'In this direction the business of the hermits, in the other the command of a venerable hermit (calls me). Both are not to be neglected. How, in such a case, can an arrangement be effected?' *Dvayam api*, 'both the one and the other:' *api* is often affixed to *dvau* in this sense: See Amara., II., 1, 5; Mālavik., page 16, line 22: In Hitop., line 2048, *dvayam* without *api* has the sense of 'both.'

2 'Stand in the middle, like Triśanku.' The story of this monarch is told at length in the Rāmāyana, I., LVII. to LX. [see also page 42, note 1, of this book]. He is there described as a just and pious prince of the solar race, who aspired to celebrate a great sacrifice, hoping thereby to ascend to heaven in his mortal body. He first requested the sage Vasiṣṭha to officiate for him; but, being refused, he then applied to the sage's hundred sons, by whom he was cursed and degraded to the condition of a Chāṇḍāla. In this pitiable state he had recourse to Viśvāmitra, who undertook to conduct the sacrifice, and invited all the gods to be present; they, however, refused to

॥ कृत्ययोर् भिन्नदेशत्वाद् द्वैधीभवति मे मनः ।

पुरः प्रतिहतं शैलैः क्षीतः क्षीतीवहं यथा ॥ ५१ ॥

॥ विचिन्त्य ॥ सखे । त्वम् अम्बया पुत्र इति प्रतिगृहीतः । अतो भवान्
इतः प्रतिनिवृत्त्य मां तपस्विकार्यव्ययमानसम् आवेद्य तत्रभवतीनां पुत्र-
कृत्यम् अनुष्ठानम् अर्हति ।

attend. Upon this the enraged Viśwāmītra, by his own power, transported Trisanku to the skies, whither he had no sooner arrived than he was hurled down again, head-foremost, by Indra and the gods; but, being arrested in his downward course by Viśwāmītra, remained suspended *between heaven and earth*, forming a constellation in the southern hemisphere. The story is differently told in some of the Purāṇas [Wilson's translation of the Vishnu-P., page 371, note.] They and the Hari-vāṇsa describe Trisanku as a wicked prince, guilty of three heinous sins [*ṣanku*]. Śaṅkara adopts this view of his character, and calls him *Kṛita-bāhūtara-malina-karmā rājā*. *Antarā* = *tapovana-swa-nagarayor madhye*, 'between the hermitage and the city.' The facetious allusion to Trisanku is quite characteristic of the Vidūshaka and affords an example of the 'Vyāhāra alankāra:' Ś. and Ch.

1 'Verily I am embarrassed. From the difference of the places of the two duties [i.e., on account of the distance between the place where the two duties have to be performed] my mind is divided in two, as the stream of a river driven back [made to recoil] by rocks (lying) before it.' *Purāḥ* = *agre*, 'in front,' 'ahead.' *Pratihataṃ śaile*, 'which has struck on a rock,' is the reading of the Bengālī MS. [Bodleian, 233] and of all the Devanāgarī: the other Bengālī and Śaṅkara read *śailaiḥ*, which I think preferable: Compare the sentiment at page 58. *Srotovaham* = *nadi-sambandhi*, 'belonging to a *srotovahā* or river,' [K., Ś., and Ch.] and is therefore an adjective agreeing with *srotah*: the Devanāgarī read *srotovaho*, genitive case of a substantive, *srotovah*: Wilson gives only *srotovahā*, but has the adjective. The above furnishes an example of the 'Yathopamā alankāra,' or comparison by the use of the conjunction *yathā*.

2 'You have been received by the Queen-mother as a son; therefore let

विदूषकः । एतन्मं रक्षोभीरुश्च गणयसि ।

विदूषकः । ननु खलु मां रक्षोभीरुं गणयसि ।

राजा ॥ सखितं ॥ भो महाब्राह्मण कथमेतद् भवति सम्भाव्यते ।

विदूषकः । जह रात्राणुपण गन्तव्यं तच्च गमिष्ये ।

विदूषकः । यथा राजानुजेन गन्तव्यं तथा गमिष्यामि ।

राजा । ननु तपोवनोपरोधः परिहरणीय इति सर्वान् अनुयात्रि-
कांस्त्वयैव सह प्रस्थापयामि ।

विदूषकः ॥ सगर्वं ॥ तेन हि जुवराश्रोत्रि दाणिं मंदन्ती ।

विदूषकः ॥ सगर्वं ॥ तेन हि युवराजोऽस्मि इदानीं संवृत्तः ।

राजा ॥ आत्मगतं ॥ स्वपत्नीऽयं वंदुः । कदाचिद् अस्मत्प्रार्थनाम्
अन्तःपुरेभ्यः कथयेत् । भवतु । एनम् एवं वक्ष्ये ॥ विदूषकं हस्ते
गृहीत्वा प्रकाशं ॥ वयस्य । अविगौरवाद् आश्रमं गच्छामि । न
खलु सत्यम् एव तापसकन्यकायां शकुन्तलायां ममाभिलाषः । पश्य ।

your honour, having returned from hence and having announced that my mind is intent on [zealous for] the business of the hermits, have the goodness to discharge the office of a son towards her Majesty.' *Putra iti pratigrihitah*, i.e., *twam poshita-putro bhavasi*, 'You are an adopted son:' Ś.: Some have *putratwam* for *putra-kṛtyam*.

¹ 'How is this possible in your honour?' *Bhavati*, locative case of *bhavat*. *Sambhāvayate* may mean, 'is fitting,' 'is consistent.'

² 'I will go, as it should be gone by the younger brother of a king.'

³ *Yuva-rāja*, 'the young prince,' who was the heir-apparent and generally associated with the reigning monarch in the throne.

⁴ *Vātu*, 'a youth,' 'a lad:' here it is equivalent to 'fellow,' 'chap.'

⁵ *Prārthanā* = *abhilāshitam*, 'desire,' 'pursuit:' i.e., *Śakuntalā-vishayānu-sandhāna-rūpa-kathām*, 'the story of my pursuit of Śakuntalā:' Ś.

⁶ 'On account of my veneration for the Rishis,' *lit.*, 'from the venerable-ness of the Rishis.'

क वयं क परोक्षमन्मथो ह्यमशावैः समम् एधितो जनः ।

परिहासविजल्पितं वखे परमार्थेन न वृक्षतां वचः ॥ ५२ ॥

विद्वषकः । अथ किं ।

विद्वषकः । अथ किं ।

॥ इति निष्क्रान्ताः सर्वे ॥

॥ द्वितीयो ऽङ्कः ॥

¹ 'Where are we, (and) where a person brought up with fawns out of sight of love? O friend! let not a speech uttered in jest be taken in earnest.' 'Kwa-dvayam atyantāsamāhāvanāyām,' 'The two *kwās* are expressive of excessive incompatibility: Ś. See page 18, note 1. 'Nāgarikādranya-janayoh sambandho nopapadyate iti bhāvah,' 'The meaning is that a connection between a town-bred person and a forester is not possible.' K. *Paroksha-manmatha* = *apratyaksha-manmatha* or *ajñāta-manmatha* or *agochara-kāma*, 'one who has had no perception or experience of love,' 'one who is out of the reach of its influence.' *Parihāsa-vijalpitam* = *hāsa-bhāshitam*: K. = *kautuka-bhāshitam*: Ś.: the Bengālī MSS. read *vikalpita*, 'invented:' Cf. *Parihāsa-vijalpa* in the 6th act. *Paramārthena* = *tattvena*.

Verse 52. VAITĀLIYA, containing twenty-one syllables to the line, each line being alike, the first and third half-lines ending at the tenth syllable.

— — — — — || — — — — —

॥ ततः प्रविशति कुशान् आदाय यजमानशिष्यः ॥

शिष्यः । अहो महाप्रभावी राजा दुष्यन्तः । येन प्रविष्टमात्र
एवाश्रमं तत्र भवति निरुपसृक्तानि नः कर्माणि संवृत्तानि ।

का कथा वाणसन्धाने व्याशब्देनैव दूरतः ।

उद्धारेणैव धनुषः स हि विज्ञानं अयोहति ॥ ५३ ॥

¹ 'The pupil of the sacrificing-(bráhmaṇ) bearing kuśa-grass.' *Yajamāna* is or *yajvan*, 'a sacrificer:' See Raghu-v., xviii., 11: In Telugu it has acquired the sense of 'master:' Compare *tatah praviśato Bharata-siṣhyau*: Vikram., Act 3. Dr. B. reads *yajamānaḥ śiṣyah* on the authority of only one MS. The translation must then be 'a pupil occupied about a sacrifice.' The pupil, or religious student, certainly, did not officiate himself. *Śiṣhya*, in fact, denotes a Brahmachārī, or young bráhmaṇ in that state of pupilage through which every bráhmaṇ had to pass, living in the house of some superior bráhmaṇ, who was his preceptor; and who, in return for instruction given, required his assistance in various menial offices, in collecting the materials for sacrifice, and in asking alms. 'Let the student carry water-pots, flowers, cow-dung, fresh earth and *kuśa-grass*, as much as may be useful to his preceptor; let him bring wood for the oblation to fire; let him go begging through the whole district,' etc. *Manu*, ii., 176 *et seq.* *Kuśa*: see page 18, note 1.

² 'Since on his highness having merely entered the hermitage, our rites have become free from molestation.' So read the oldest MSS. supported by K. The others *praviśta evāśramam tatrabhavadī*, etc. The student need hardly be reminded that *praviśta-mātre*, etc. is in the loc. case absolute.

³ 'What mention of fitting the arrow (to the bow)? for by the mere sound of the bow-string from afar, as if by the roar of the bow, he dispels the obstacles.' *Kā kathā*, 'what account?' i.e., What necessity for fitting the arrow? the expulsion of the demons who impede our rites is effected by the mere twanging of the bow, without the use of the arrow, (*śara-sandhānam*

यावद् दमान् वेदिसंस्तरणार्थं दर्भान् ऋत्विभ्य उपहरामि ॥ परिक्रम्या-
वलोक्ष्य च । आकांशे ॥ प्रियंवदे । कस्येदम् उशीरानुलेपनं मृणालवर्णि-
च नलिनीपत्राणि नीयन्ते ॥ अतिम् अभिजीय ॥ किं ब्रवीषि । आतप-

antarena: Ś.) in the same manner as a threatening roar often suffices to scare those who hear it. Cf. *Pratiśabdo hi harer hinasti nāgaṁ*. Vikram. Act I. *Hunkāra* is the roar of any fierce animal. The figure by which the sound of the bow is thus designated is called *Utprekshā*, or hyperbolic comparison: Ś. and Ch. So Bhaṭṭi (x., 44) in giving an example of this figure, describes a mountain as stretching out its huge *body* between heaven and earth to protect the land from the inroads of the sea.

¹ 'For strewing on the altar,' or on the ground near it: see note 1, p. 18.

² *Ritvij*, 'a priest,' but especially 'an officiating priest,' 'a sacrificer,' derived from *ritu*, 'a season,' and *yaj*, 'to sacrifice'; 'one who sacrifices at the prescribed time.' *Anritvij yajnam na gacchhet* 'one ought not to go to (perform) a sacrifice unattended by an officiating brāhman.' Manu, iv., 57; ii., 143.

³ 'In the air,' i.e. speaking in the air. This is an example of *ākāśa-bhāṣitam* or *ākāśa-vākyaṁ*, which is defined by Śankara to be *dūra-stha-bhāṣanam*, 'speech at a distance,' or *āsarīram nivedanam*, 'bodiless statement;' and by Kāṭavema as *apraśistaiḥ saha ālāpah*, 'conversation with (characters) not on the stage.' It is, in fact, a speech addressed to some person outside or off the stage, the actor at the same time fixing his eyes in the air, or on some object only visible to himself. Hence in Kāṭavema *ākāśe* is followed by the words *lakṣham* or *lakṣhyaṁ baddhwa*, 'fixing his gaze.' Cf. *Ākāśa-baddha-lakṣah*. Vikram. Act 4, and *Mudrā-rāksh.*, p. 6, l. 19; p. 31, l. 3. The answer which is supposed to be given is also *ākāśa-bhāṣitam*, and is not heard by the audience. The actor on the stage pretending to listen (*śrutim abhinīya*) repeats the imaginary reply, always introducing it with the words, *kim bravīṣi*: Sāhit-darp., p. 177, at end.

⁴ 'For whom are brought this *uśtra*-ointment and lotus-leaves, with fibres attached?' *Uśtra* = *virana-kanda*, the root of *viruna*, a fragrant grass [*Andropogon muricatum*] with which a cooling ointment was made. *Nalini* is used for lotus as well as *nalina*, but rather denotes the entire plant: See page 24, note 4. *Mrīṇḍā* = *visa*, 'the fibres of the stalk of the lotus.'

सङ्गनाद् बलवद् अस्वस्था शकुन्तला । तस्याः शरीरनिर्वापणायेति ।
 प्रियंवदे यत्नाद् उपचर्यतां । सा हि तत्रभवतः कुलपतेर् उच्छ्वसितं ।
 अहमपि तावद् वैतानिकं शान्त्युदकम् अस्मै मौतमीहसे विसर्जयिष्यामि
 ॥ इति निष्क्रान्तः ॥

॥ विष्कम्भः ॥

¹ 'Sakuntalā is excessively indisposed, from injury inflicted by the heat [from a stroke of the sun]; is it for the cooling of her body that you say (they are brought)?' *Langhandt* = *aghātāt*: K.: = *abhibhāvāt*: Ś.: = *paribhāvāt*: Ch. The root *langh*, the first sense of which is 'to leap over,' often signifies 'to inflict some injury, hurt, or insult.' *Nir-vap*, 'to extinguish a fire,' 'to put out a light.' *Nirvāpāna*, 'a refrigerant remedy:' Wilson.

² 'Let her be nursed with care; for she is the (very) breath of his reverence (Kanwa), the head of (our) society. I also will just deliver into the hands of Gautamī for her the soothing water consecrated in the sacrifice.' *Upachar*, 'to wait upon a sick person,' 'administer remedies,' etc. *Uchchhuvasitam* = *prāṇdh*, 'breath:' = *jīvanam*, 'life,' i.e., as precious as his own life: Compare Lām. iv., 20, 'The breath of our nostrils, the anointed of the Lord, was taken,' etc.; also Kumāra-s., vii., 4. *Vaitānika* = *vitānakhya-yāga-sambandhi*, 'belonging to the sacrifice called *vitāna*,' 'sacred,' 'holy.' *Vitāna* is also 'the sacrificial hearth on which the sacred fire was kept.' The *śāntiyudakam* may have been a kind of holy water, like the 'eau bénite' of the Roman Catholics. *Gautamī*, the name of the sister of Kanwa: K.

³ The Vishkambha or Vishkambhaka, according to the Sāhitya-darpana (p. 146), and Kāṭavema's commentary on the opening speech of the 2nd. Act of this play, is an introductory monologue or dialogue, so called from its concisely compressing [root *śkam̐bh* with *vi*] into a short space an account of those subordinate parts of the plot, which are not enacted before the audience, but are to be taken for granted as having happened before the Act, or as about to happen after it; and a knowledge of which is essential to the comprehending of the action of the remainder of the play: [*Vṛitta-vartishyamāṇāṇām kathāśāśāṇām nīdarśakah, saṅkshiptārthastu viṣkambhakah*: See also page 62, note 3 at end.] In the case of a monologue, it may be suspected that these terms may be identified with the speaker, but when more than one actor is concerned, the direction at the end [*nighkrāntau, viṣkambhakah*] would seem

॥ द्वितीयो ऽङ्कः ॥

॥ ततः प्रविशति समदनावस्थो राजा ॥

राजा ॥ सचिन्तं निःश्वस्य ॥

to indicate that the term belongs to the dialogue itself, and not to the speaker of it. The Vishkambha may occur at the beginning of any of the Acts, even of the 1st. immediately after the Prastāvanā [*ādāv ankasya darsitah*]. It may be spoken by two out of the three sets of characters into which the dramatis-personæ of an Indian play are divided, viz., the inferior [*nicha*] who speak Prākṛit *anudāttoktyā* 'in the low tone'; and the middling [*madhya, madhyama*] who speak Sanskrit *udāttoktyā* 'in the high tone'; but not by the chief [*pradhāna*], such as the hero, etc. Again, it may be spoken by one character in the form of a soliloquy, or by two in the form of a dialogue; and either by characters of the middle class only, when it is called Śuddha, i.e., pure; or by those of the middle and lower combined, when it is called Mīśra or Sankīrṇa, i.e., mixed: [*Madhyena madhyamābhyām vā pātrābhyām samprayojitah śuddhah syāt tu sankīrṇo nicha-madhyama-kalpitaḥ*]. Sometimes the characters are exclusively those of the inferior class, who speak Prākṛit; sometimes more than two appear on the stage at once, in which cases it is properly called Praveśaka. It must, however, be borne in mind that the terms Praveśaka and Vishkambhaka are regarded as identical by the MSS. and Commentators [*Vishkambha eva svyaktair praveśaka itī smṛitah*: K. *praveśaka eva viśhkambhakah*: Ś.]; although the Sāhitya-darpaṇa restricts the former title to the cases above specified, and limits it still further by applying it to an interlude only [*Praveśako anudāttoktyā nicha-pātra-prayojitah, anka-dvayāntar vijñeyah tesham viśhkambhake yathā*]. There can be little doubt, too, that the term Praveśaka, like Vishkambhaka, may be sometimes applied to the speaker in the case of a monologue. From the circumstance that the opening speech in the 2nd. Act of this play is called a Praveśaka by K. (unsupported, however, by the MSS.), we may infer that the speaker was not obliged to leave the stage at the end of the scene. It is possible, however, that he might have withdrawn and re-entered, as in the 5th. Act of the Vikramorvaśī, where the opening soliloquy is styled Praveśaka both in the MSS. and in the Calcutta edition. Doubtless, this title may with as much reason be applied to the Vidūshaka's soliloquy in the one play, as in the

जाने तपसो वीर्यं वा बाला परव्रतीति मे विदितं ।

न च निज्वाद् इव सखिलं निवर्त्तते मे ततो हृदयं ॥ ५४ ॥

भगवन्कुसुमायुधं । तथा चन्द्रमसा च विश्वसनीयाभ्याम् अतिसन्धी-
यति कामिजनसार्थः । कुतः ।

तव कुसुमशरत्वं शीतरश्मित्वम् इन्दोर

इयम् इदम् अययार्थं दृश्यते मदिधेषु ।

विद्वज्जति हिमगर्भेर् अग्निम् इन्दुर् मयूखैश्च

त्वमपि कुसुमवाणान् वज्रसारीकरोषि ॥ ५५ ॥

other. According to the rule thus propounded by the Sāhit-darp., the present monologue is a Śuddha-Vishkambha. In the Bengāl MSS. it is termed a Praveśaka. Dr. Boehtlingk justly remarks that the modern epithet Śuddha should be omitted in the text.

¹ 'I know the efficacy of penance: it is (also) known to me that that maiden is subject to another [is in a state of tutelage]. But as water does not turn back from the valley, (neither) does my heart from that (Śakuntalā).' The Devanāgarī MSS., unsupported by the commentators, substitute the following for the second line of the above verse, *Alam asmi tato hṛdayam tathāpi nedam nivartayitum*, 'Nevertheless, I am not able to turn back this heart from that (damsel).' *Jāno* etc., i.e., 'I know that if I attempt to carry her off by force or by stealth, the power acquired by penance is such, that the Rishi will effect my destruction by a curse, etc. [*śāpddind nāsam vidhāsyati*: Ś.] *Nimnād*, i.e., *deśāt*, 'from low land:' see Hitop., l. 2651.

² 'O divine flower-armed (god), by thee and by the moon, who (seem) to be worthy of confidence, the whole company of lovers is deceived. Why so? of thee, (there is said to be) the property of having flowers for arrows, of the moon the property of having cold beams; both these (properties) are observed to be untrue in such as me; (for) the moon emits fire with rays charged with cold; thou also makest (thy) flower-arrows hard as adamant.' The Hindū Cupid or Kāmadeva, 'god of love,' is the son of Vishṇu or Kṛishṇa by Lakshmi, who is then called Māyā or Rukminī. He is armed with a bow

Verse 54. *ĀRYĀ or GĀTHĀ.* (See Verse 2.)

— — — | — — — | — — — || — — — | — — — | — — — | — — — |

Verse 55. *MĀLINĪ or MĀNINĪ* (variety of *ĀTĪ-SAKKARĪ*.) See Verses 10, 19, 20. 33.

भगवन् कामदेव न ते मय्युक्रोशः ॥ मदनबाधां निरूप्य ॥ कुतस्
ते कुसुमायुधस्य सतस्तैर्युग्मपतत् । आं ज्ञातं

made of sugar-cane, the string consisting of bees, and with five arrows, [whence his name *Pancha-vāna*] each tipped with the blossom of a flower, which pierce the heart through the five senses. The names of the five arrows (according to Bharata, cited by Ś.) are—1. *Harshana*, 'Gladdener;' 2. *Prahasana*, 'Exhilarater;' 3. *Mohana*, 'Fascinator;' 4. *Murakhhana*, 'Sense-destroyer;' 5. *Vikarshana*, 'Distracter.' According to Kāṭavema, the names of the five flowers which form the points of these arrows, and which may be supposed to possess properties similar to that implied in the names of the arrows themselves, are—1. the *Aravinda*, a kind of lotus [*Nymphæa Nelumbo*]; 2. the *Aśoka*; 3. the *Śirisha*; 4. the *Chūta* or *Āmra*, i.e., the Mango; 5. the *Utpala* or blue lotus. But according to Sir W. Jones [Hymn to Kāmadeva, vol. xiii., p. 239] they are—1. the *Champaka*; 2. the *Chūta* or *Āmra*; 3. the *Keśara* or *Nāga-keśara*; 4. the *Ketaka*; 5. the *Vilwa* or *Bela*. In both lists the *Chūta* occurs, and is considered the favourite arrow of the god: hence the frequent allusions to it in the *Gīta-govinda* (iii., 12; iv., 6), and hence in Act VI its epithet *pañcābhyadhika* 'chief of the five.' This epithet is explained by Śankara to mean 'a sixth arrow, in addition to the five,' which interpretation is more in accordance with the passage in the 2nd. Act of the *Vikramorvaśī*, *kimuta upavana-sahakārair*, etc. It is clear that some authorities do not include the Mango in the list. The *Gīta-govinda* (x., 14) mentions five other flowers as occasionally employed by the god, viz., the *Badhūka*, the *Madhūka*, the blue Lotus, the *Tila*, and the *Kunda*. Another account includes the *Mallikā* or *jasmin* amongst the five; so that it is difficult to fix the names with any certainty. In Hindū erotic poetry, cooling properties are always attributed to the rays of the moon, which are said to distil nectar; hence some of his names—*śīta-mayūkha*, *hima-raśmi*, *hima-kara*, *amṛita-śy*, *sudhā-nidhi*, etc. On the other hand, the heating effect of these rays on the lover is often alluded to, thus, *śītanāśus tapanah*: *Gīt.-Gov.* ix., 10; iv., 7; v. 3: Compare in the *Vikramorvaśī*, *nandana-vana-vātdh śikhina iva* [Act 2]; and *pāds te śāsinah sukhayanti*, etc. [end of Act iii.] *Sārtha* = *saṁūha*; properly, a caravan: *Hitopadeśa*, l. 2574. *Ayathārtham* = *viparīta-kriyā*, 'having a contrary effect.' *Dwayam*: see p. 91, note 1. *Garbhair*: see p. 17, l. 8. *Vajra-sāri*: see p. 13, l. 4.

अद्यापि नूनं हरकोपवह्निम्

त्वयि ज्वलत्यूर्ध्वं इवाम्बुराशौ ।

त्वम् अन्यथा मन्मथ मद्विधानां

भस्मावशेषः कथम् इत्यम् उच्यते ॥ ५६ ॥

¹ 'Verily, e'en now the fire of Śiva's wrath burns in thee like the submarine fire in the ocean; otherwise how couldst thou, O agitator of the soul! with nothing left but ashes, be so scorching towards such as me?' The story of the incineration of Kāmadeva by a beam of fire darted from the central eye of Śiva is thus told in the Rāmāyana (I., xxv., 10). "Kandarpa, whom the wise call Kāma (Cupid), had formerly a body. He once approached Śiva, the husband of Umā (Parvatī), soon after his marriage, that he might influence him with love for his wife. Śiva happened then to be practising austerities, and intent on a vow of chastity. He therefore cursed the god of love in a terrible voice, and at the same time a flash from his terrific eye caused all the limbs of his body to shrivel into ashes. Thus Cupid was made incorporeal [whence, as some say, is his power over the minds of men] by the anger of the great god, and from that time has been called *Ananga*, 'the bodiless one.' " *Aurva*, 'submarine fire,' called *badava* or *bādava*, and personified as the son of the saint Urva. The fable is told in the Hari-vanśa (ch. xlv.), and is noticed in Troyer's *Rāja-taranginī* (iii., 170). The Rishi Urva, who had gained great power by his austerities, was pressed by the gods and others to beget children that he might perpetuate his race. He consented, but warned them that his offspring would consume the world. Accordingly, he created from his thigh a devouring fire, which as soon as it was produced, demanded nourishment, and would have destroyed the whole earth, had not Brahmā appeared and assigned the ocean as its habitation, and the waves as its food. "The spot where it entered the sea was called *Badavā-mukha*, 'the mare's mouth.' Doubtless the story was invented to suit the phenomenon of some marine *jwālā-mukhi* or volcano, which probably exhaled through the water bitumenous inflammable gas, and which, perhaps in the form of a horse's mouth, was at times visible above the sea. Langlois, conjecturally, places the position of it on the coast north of Malabar.

Verse 56. UPAJĀTI OF AKHYĀNAKĪ (variety of TRISHṬUBH), each half-line being either INDRA-VAJRA or UPENDRA-VAJRA, the former only differing from the latter in the length of the first syllable. See Verse 41.

अथवा ।

अनिशमपि मकरकेतुर् मनसोरुजम् आवहन् अभिमतो मे ।

यदि मदिरायतनयनां ताम् अधिहृत्य प्रहरतीति ॥ ५७ ।

भगवन्कन्दर्प । एवम् उपालब्धस्य ते न मां प्रत्यनुक्रोशः ।

वृथैव सङ्कल्पयतैर् अजस्रम्

अनङ्ग नीतो ऽसि मया विवृद्धिं ।

आहृत्य चापं अवणोपकण्ठे

मध्येव युक्तस् तव वाणमोहः ॥ ५८ ॥

1 'Nevertheless, the fish-bannered (god) even though incessantly bringing mental anguish, (will be) acceptable to me, if employing (as the subject about which he inflicts pain) that (maiden) with long intoxicating eyes he so strike (me).' *Makara-ketu*, a name of Cupid, is derived from the *makara*, or marine monster, subdued by him, which was painted on his banner [*ketu*]. 'By the mention of this title, his invincibleness is indicated:' Ś. *Adhikṛitya* = *uddiśya*, 'with reference to:' Ś. and Ch. : See page 5, note 1; and p. 76, note 3, also *Raghu-v.* xi., 62; *śāntim adhikṛitya anvayunkta*.

2 'In vain, truly, O bodiless (god), hast thou perpetually been brought by me to growth by hundreds of vows. Is it becoming of you, drawing your bow to your very ear, (to) discharge (your) arrows even upon me (your votary)?' Vows were to the bodiless god of love, what the oblations (upon which they were supposed to feed and fatten) were to the other gods. *Sankalpa* = *icchā*, 'wish.' *Śravanopakanthe dkrishya* = *karṇāntikam āntya*, 'drawing the string of the bow back as far as the ear.' *Upakantha*, 'near,' *lit.*, 'near the neck;' Cf. *Raghu-v.*, ix., 57, *ākarna-kṛiṣṭam vāṇam*. *Yukta* = *uchita*. The passage from *Bhagavan Kāmadēva* (page 100) to *vāna-mokṣa* is given on the authority of the Taylor and my own Bombay Deva-nāgarī MS., supported by Śankara and Chandra-śekhara, and by all the Bengālī MSS. The Muckenzie MS. has part of the passage, but Colebrooke's omits it altogether.

Verse 57. *ĀRYĀ or GĀTHĀ*. (See Verse 2).

~~~~~ | ~~~~~ | --- || ~~~~~ | ~~~~~ | ~~~~~ | ~~~~~ |  
~~~~~ | ~~~~~ | --- || ~~~~~ | ~~~~~ | ~~~~~ | ~~~~~ |

Verse 58. *UPAJĀTI or ĀKHYĀNĀKĪ* (variety of *TRISTUḬB*). See Verses 41, 56.

॥ सार्धं रूपयित्वा ॥ अहो प्रवातसुभयो ऽयम् उद्देशः ।

शक्यम् अरविन्दसुरभिः कण्वाही मालिनीतरङ्गाणां ।

अङ्गैर् अनङ्गतैर् अविरलम् आलिङ्गितुं पवनः ॥ ६० ॥

॥ परिक्रम्यावलोक्य च ॥ अस्मिन् वेतसपरिचिते खतामण्डपे सन्निहितया
तया भवितव्यं । तथा हि ॥ अधो विलोक्य ॥

अभ्युन्नता पुरस्ताद् अवगाढा जघनगौरवात् पश्चात् ।

द्वारे ऽस्य पाण्डुरिकते पदपङ्क्तिर् दृश्यते ऽभिनवा ॥ ६१ ॥

is an example of the Anumāna-alankāra:’ Ś. and Ch. Some of the Devanāgarī MSS. omit the above couplet.

¹ ‘Oh! how delightful is this spot by (reason of) the fresh breeze!’ Aho an exclamation implying approbation (*prasansadyām*): Ś. *Pravāta* = *prakṛṣhta-vāta*: K. = *praśasta-vāta*, ‘a good breeze:’ Ś.: see note 2, page 36.

² ‘The breeze fragrant with the lotuses (and) wafting the spray [particles] of the waves of the Mālinī, is able to be closely embraced by (my) limbs inflamed by the bodiless one.’ Śakya (like *yogya* and sometimes *yukta*) gives a passive sense to the infinitive. The Bengālī MSS. and the Calcutta edition read *śakyo* in the nominative case agreeing with *pavanah*, which would appear at first sight to be the better reading. But Kātavema expressly states that *śakyam* is here used adverbially, and quotes a parallel passage from the Rāmāyana, *sakyam anjalibhiḥ pātum vātāḥ*, ‘the breezes are able to be drunk by the hollowed palms.’ Two other passages may be added, one from the Hitopadeśa (edit. Johnson) *vibhūṭayāḥ śakyam avāptum*, ‘great successes are able to be obtained;’ and the other from Mālavikāg. verse 58, *na sakyam upekṣitum kupitā*: see also Mahābh., I., 769. *Aravinda*, ‘a kind of lotus’ (Nymphæa): see p. 24, note 2. *Kana-vāhi* = *śikara-vāhaka*: Ś. ‘wafting cool spray.’ *Ananga*, ‘the bodiless god’: see p. 101, note 1. *Avirala*, lit., ‘having no interstices,’ ‘close.’ The Bengālī read *nirdāyam* = *dṛidham*.

³ ‘At the entrance of it where-there-is-white-sand, a fresh line of foot-

Verse 60. ĀRYA or GĀTHĀ. (See Verse 2.)

— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — —

Verse 61. ĀRYA or GĀTHĀ. See Verse 2.

— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — —

यावद् विटपान्तरेणावलीकयामि ॥ परिक्लृप्तः । तथा हला । सर्व्वं ॥
अये लब्धं नेचं निर्वाणं । एषा मे मनोरथमियतमा सकुसुमाक्षरं
शिलापट्टम् अभिज्ञायामावलीभ्याम् अर्वाक्षते । भवतु । ओष्मान्यासां
विश्रक्तकथितानि ॥ इति त्रिलोकचम्पूः ॥

॥ ततः प्रविशति सद्योक्तव्यापारा सह सखीभ्यां सकुसुमा ॥

॥ सखावृष्यधीमयतः ॥

सखी ॥ उपवीक्ष्य । मदेहं ॥ हला मउष्टले । अवि मचाअदि दे
सखी ॥ उपवीक्ष्य । मदेहं ॥ हला सकुसुमे । अपि सुखायते ते
नखिनीपचवातः ।

नखिनीपचवातः ।

steps is seen, raised in front, depressed behind through the weight of (her hips.) *Avagādhā* = *nimnā*. *Pāṇḍu-sikate* (= *dhavala bāluka*) is a Bahuvrīhi compound agreeing with *dhāre*. The weight of the hips of a beautiful female is a favourite subject of allusion. Compare *Pāśān-natā guru-nitambatayā asyāḥ pada-panktiḥ*: Vikram., Act 4: and *Śrōṇi-bhārdā alasa-gamand*: Megh., verse 81. Hence one of the names of a lovely woman is *nilambinī*, 'having large and handsome hips and loins.' Chézy compares the epithet 'Callipyge' applied to a celebrated statue of Venus.

¹ 'Through the branches.' The Calcutta edition has *vitapantarito*, 'concealed by the branches.'

² 'The highest object of my eye-sight,' 'the full bliss of my eyes:' [*netrānanda*: K. *nayana-nirvṛiti*, *chakshuh-sukha*: Ś.] *Nirvāna* or *apavarga*, is properly 'final beatitude, consisting in emancipation from further transmigration.'

³ 'Yonder the best-beloved object of my wishes, reclining on a stone-seat strewn with flowers, is attended by her two friends.' *Manorathapriyatamā*: 'most dear by desire,' not by actual possession or by any other method: K. *Śīlā-pattam* = *pāśānā-khaṇḍam*: see p. 76, note 1. *Anvāsa* 'to sit near' (*anu*, *ās*.)

⁴ 'Are in the act of fanning her.' *Vij* with *upa*, 'to fan.' Hence *vyajana*, 'a fan.'

⁵ 'Is this wind from the (fan) of lotus-leaves agreeable to thee?' see p. 89, note 1; p. 24, note 2, in middle. Some of the Devanāgarī read *suhaadi*

शकुन्तला । किं वीजश्रान्ति मं सखीम्ना ।

शकुन्तला । किं वीजयतो मां सखी ।

॥ सखी विषादं नाटयित्वा परस्परम् अवलोकयतः ॥

राजा । वसवद् अस्मत्प्रसीरं शकुन्तला दृश्यते ॥ सवितर्कं ॥
तत् किम् अयम् आतपदोषः स्यात् । उत यथा मे मनसि वर्तते ॥
सामिलापं निर्वर्त्य ॥ अथवा कृतं सन्देहेन ।

समन्वसोशीरं प्रशिथिलमृषालैकवलयं

प्रियायाः साबाधं तदपि कमनीयं वपुर् इदं ।

समस्तापः कामं मनसि निदाघप्रसरयोर

न तु पीनस्यैव सुभगम् अपराङ्मुखां युवतिषु ॥ ६२ ॥

for *sukhayati*, but the above is supported by K. and the oldest MSS.

¹ 'Can this be the fault of the heat? or as is passing in my mind?' i.e., or is love, as I conjecture, the true cause?

² 'This form of my beloved, having the *Uśra* applied to the bosom, and having only one armlet (and that formed) of lotus-fibres hanging-loose, (is certainly) disordered, but even so is lovely. Granted that the heat of the two influences of love and the hot season [or the heat induced by the prevalence either of love or of the sultry weather] be equal, still disorder is not inflicted on maidens by the hot weather in such a charming manner:' i.e., Since the disorder apparent in the person of Śakuntalā only contributes to her beauty, it is clearly not caused by the hot weather, but by love. *Uśra*: see p. 96, note 4, and Sir W. Jones, vol. v., p. 154. Two other names for this plant are *jalāsaya*, 'growing in water,' and *avadāha*, 'allaying fever;' the slender fibres of it are now known by the name of Khaskhas and are used in India in trellises for cooling the air. *Prasithīla* = *adriḍha*: Ś. = *komala*, 'withered': Ch. 'Her body was so enfeebled that she could not bear the weight of two armlets or bracelets; she therefore had only one, and that made, not of gold, but of lotus-fibres [*mrindā-ghatita*] tied loosely round the arm:' Ś. *Sāpādam* = *saptādam*: Ch. = *sa-ryādam*: K. 'diseased,' 'deranged.' *Tadapi*, 'even so,' even in this manner or under these disadvantages: *tad* is here used adverbially. This reading is supported

प्रियंवदा ॥ जनान्तिकं ॥ अणसूय ॥ तस्मै राणसिणो पदमदमणादो
 प्रियंवदा ॥ जनान्तिकं ॥ अणसूये । तस्य राजर्षेः प्रथमदर्शनाद्
 आरक्ष्य पञ्जसुखा विश्व सउन्दला । किं पुक्खु मे तस्मिन्तो
 आरब्ध पर्युक्तका इव शकुन्तला । किं नु खलु अस्यास्तन्निमित्तो
 अयं आतङ्को भवे ।

ऽयम् आतङ्को भवेत् ।

अणसूया । सहि । ममवि ईदृशी आसङ्गा हिअअसु । हांहु ।
 अणसूया । सखि । ममापि ईदृशी आसङ्गा इदयस्य । भवतु ।
 पुक्खिस्सं दाव एण प्रकाशं ॥ सहि । पुक्खिदप्पामि किमपि । बल्लियं
 प्रप्स्यामि तावद् एणां ॥ प्रकाशं ॥ सखि । प्रष्टव्यासि किमपि । बलीयान्
 जग्गु हे मन्दारो ।

खलु ते सन्तापः ।

शकुन्तला ॥ पूर्वार्द्धेन शयनाद् उत्थाय ॥ हला । किं वक्तुकामासि ।
 शकुन्तला ॥ पूर्वार्द्धेन शयनाद् उत्थाय ॥ हला । किं वक्तुकामासि ।
 अणसूया । हला सउन्दले । अणवन्तरा खु अन्ने मदणगदस्स
 अणसूया । हला शकुन्तले । अणवन्तरे खलु आवां मदणगतस्य
 वत्तान्तस्य । किन्द । जादिमी इदिहामणिवन्धेसु कामअमाणेण
 वत्तान्तस्य । किन्द । यादृशी इतिहासनिबन्धेषु कामयमानानाम्
 अपवासासुणीअदितादिसिं दे पेक्खामि । कहेहि । किस्मिन्तं दे मन्दारो ।
 अवस्था श्रूयते तादृशीं ते प्रेचे । कथय । किस्मिन्तं ते सन्तापः ।
 विप्रादेक्खु परमत्थदो अजाणिअ अणारम्भो पडिआरस्स ।
 विकारं खलु परमार्थतोऽज्ञात्वा अनारब्धः प्रतिकारस्य ।

by the oldest MSS. and by K. The Devanāgarī have *kimapi ramantiyam*,
 'somewhat pleasing.' *Kāma*: see p. 54, note 3. *Prasarayoh*, literally,
 'of the two prevalences: 'prasara = *prasanga*, 'attachment,' 'connection: '
 8: but the simple meaning is 'spreading,' 'prevalence.'

1 'We are not indeed intimately conversant with matters relating to love;

राजा । अनसूययापि मदीयस्-तर्को ऽवगतः ।

शकुन्तला ॥ आत्मगतं ॥ बनिश्वकु म अतिशयमेव । मरुता

शकुन्तला ॥ आत्मगतं ॥ बलीयान्-खलु मे ऽभिनिवेशः । सहसा
एदाणं सक्कणोमि णिवादिदा ।

एतयोर् न शक्नोमि निवेदितुं ।

प्रियंवदा । मरु सउज्ज्वल । सद्र एवा मरुतादि । किं अन्तरा

प्रियंवदा । खलि शकुन्तले । सुहु एवा भवति । किम् आत्मन
आतङ्गं उपेक्षमि । अणुदिश्वकु परितोऽस्मि अतिशयं । जितम् वा
आतङ्गम् उपेक्षसे । अनुदिवसं खलु परिशीयसे अहैः । केवलं सा-
वन्ममै का आ तुमं ण मुञ्चति ।

वयमयी काया तां न मुञ्चति ।

राजा । अवितथम् आह प्रियंवदा । तथा हि

चामचामकपोलम् आननम् उरः काठिन्यमुक्तस्तनं

मथः क्लान्ततरः प्रकामविनताव् अशौ हविः बाण्डुरा ।

but as the condition of lovers is heard of (by us) in legendary tales, of such a kind I perceive is thy (condition). Say, from what cause (is) thy disorder? (for) indeed without being accurately acquainted with the disease, (there) can be no application of the remedy.' *Anabhyantare*, nom. c. du. fém. of a compound adjective or Bahuvrīhi formed from the substantive *abhyantara*, 'interior,' 'inside,' by prefixing the privative *an*, in the same manner as *anantara*, 'uninterrupted,' from *antara*. *Anabhyantara* is, literally 'one not admitted to the inside.' • Compare *ganabhyantara*, 'one who is a member of any private association.' Wilson's Dict. *Madana-gatasya*: see p. 37, note 1. *Itihāsa* = *purā-vṛtta*: Ś. *Nibandha*, 'a composition,' 'a narrative,' whence *nibandhri*, 'an author.'

1 'My attachment [affection] is strong.' *Abhinivēśa* [here = *abhlāśha*] implies firm attachment to or intense pursuit of any object. *Dāṇimapi*, 'even now,' which the Devanāgarī give at the end of this sentence, does not appear in K., or in the Bengālī MSS.

2 'Thy limbs are wasting away [lit., thou art abandoned by thy limbs]. Thy lovely complexion alone deserts thee not.'

राजा ।

इष्टा जनेन समदुःखसुखेन वासा

नेधं न वक्ष्यति मनोगतम् आधिहेतुं ।

इष्टो विवृत्य वज्रशो ऽयनया सहस्रम्

अचान्तरे अवस्थातरतां गतो ऽस्मि ॥ ६४ ॥

शकुन्तला । महि । जदो पञ्जदि मम दमणपहं आचदो सो तवो

शकुन्तला । यस्मि । यतः प्रभृति मम दर्शनपथम् आगतः स तपो-
वसर्गिकदा रापमी ॥ इत्यर्द्धोक्तेन सज्जां नाटयति ॥

वग्वरचिता राजर्षिः ॥ इत्यर्द्धोक्तेन सज्जां नाटयति ॥

tionate friends becomes supportable suffering.' *Nirbandha*, 'urgency,' 'pressing solicitation.'

¹ 'This maiden being questioned by the persons who are the partners of her sorrows and joys, will most certainly declare the cause of her anguish (now) concealed in her breast. Although (I was) looked upon longingly by her repeatedly turning round, I (nevertheless) at the present moment experience an uneasy-anxiety for hearing (her reply).' *Jana* = *sakhi-jana*; though used in the singular, it may have a plural signification. *Sama-dukkha-sukha*, 'one who has the same joys and sorrows.' Cf. *sama-dukkha-sukhaḥ piyate lohanādbhyām*: Vikramorvaśī, Act I. *Bālā* properly 'a girl sixteen years of age.' Ś. *Na na vakshyati* = *vakshyati* *eva*: Ś. : two negatives give intensity to the affirmative [*dwau nishedhau prakṛitam artham gamayataḥ*: Ś.]: see page 24, note 1. *Mano-gatam* = *hrīdaya-stham*: see page 37, note 1. *Atrāntare* = *asminn avasare*: K. *Śravana-kātaratām* = *Śakuntalā-pratiśāhāna-śravana-bhīratām*. According to Bharata the four ways by which a maiden encouraged the advances of her lover were *Lekha-prasthāpana*, 'sending a letter,' *Snigdha-vibhūti*, 'a loving glance,' *Mṛdu-bhāṣita*, 'soft speech,' and *Dāti-sampreshana*, 'sending a messenger.' Ś. Although Śakuntalā had favoured her lover with one of these tokens, yet he was fearful that, when about to reply to her friends, she might through carelessness [*pramādatas*] confess to an affection for some other person: Ś.

² 'Met my eye,' 'crossed my sight,' *lit.*, 'came across the path [range]

उभे । कथेद् पित्रमही ।

उभे । कथयतु प्रियवशी ।

शकुन्तला । तंदां पञ्चदि तस्यादेण अहिलासेण एतदवत्यन्धि

शकुन्तला । ततः प्रवृत्ति तद्गतेन अभिखायेन एतदवस्थासि

संभृताः ।

राजा ॥ सहर्षं ॥ श्रुतं श्रोतव्यं ।

स्मर एव तापहेतुर् निर्वीपयिता स एव मे जातः ।

दिवस इवाभ्रश्चासत्तपात्यये जीवसोक्तस्य ॥ ६५ ॥

शकुन्तला । तं जडे वो अणुमदं तच्च वदन् जह तस्मै राणमिणा

शकुन्तला । तद् यदि वाम् अनुमतं तथा वर्तेथां यथा तस्मै राजर्षेर्

of my sight.' A not uncommon idea: Compare *yasya netrayoh pathi sthitā tuam*: Vikramorvaśī, Act I.

1 'Love, indeed, the cause of my fever, has himself become the cooler of it: as, on the passing off of the heat, a day dark with clouds (which was at first hot; becomes afterwards the cooler) of living creatures.' *Smara*, one of the names of the god of love, 'The ideal one' [page 101, note 1] derived from *smri*, 'to recollect.' *Nirvāpayitā*, lit., 'the extinguisher' = *sukha-hotuh*, 'the cause of pleasure.' Ś. According to Kātavema *tapātyaye* = *grishmānte*, 'at the end of the hot season:' He and Śankara observe that a cloudy day at the end of the hot season and at the approach of the rains, is very sultry, until by the rising of clouds it brings coolness in place of the heat which itself had caused: and quote a parallel passage from the *Rāthāvasī* [p. 64] *Tapati prāvṛṣhi nitardm abhyarna-jalāgamo divasah*, 'In the rainy season when the rain is near at hand the day is especially hot.' Some of the Devanāgarī read *ardha-śyāma*, 'half-obscured,' which is not supported by any of the commentators, nor by the oldest MSS.

Verse 65. *Āryā* or *Gārhā*. (See Verse 2.)

— — — | — — — | — — || — — | — — — | — — — | — — | —
— — — | — — | — — || — — — | — — | — — | — — | —

अनुकम्पणीया भवामि । अन्यथा अवयं विद्यतं मे तिस्रोदकं ।
राजा । संशयश्चेदि वचनं ।

प्रियंवदा ॥ जनान्तिकं ॥ अणसूय । दूरतश्च वयं अन्तमा दयं
प्रियंवदा ॥ जनान्तिकं ॥ अणसूये । दूरगतसमाया अन्तमा दयं
कालहरणम् । जस्मि बहुभावा एवा सो जलामभूदो योषदाणं ।
कालहरणम् । यस्मिन् बहुभावा एवा स जलामभूतः पौरवाणां ।

‘Then if (it be) approved by you, so act, that I may be commiserated by the royal sage. Otherwise most certainly (it will happen that you will have to) pour out for me water with sesamum-seed;’ i.e., That you will have to celebrate my funeral obsequies. Oblations to the manes of the deceased were offered by the nearest surviving relations soon after death, and were repeated once, or, according to some, twice in every year. They were supposed to be necessary to secure the residence of the souls of the dead in the world appropriated to the manes. The ceremony itself was called Śrāddha, and generally consisted in offering a cake made of rice and milk [*pinda-nirvāpana*]; or in pouring out water [*udaka-dāna, udaka-kriyā*]; or water and sesamum-seed mixed. In the latter case it was called *tilodaka-dāna, tila-tarpana*, etc. The ceremony as performed by Brāhmanas is described in Manu, iii., 203, etc.; see especially iii., 223: *Dattvā sapasvitraṃ tilodakam*, ‘Having poured out water with sesamum-seed and kuṣa-grass.’ Kātavema refers in illustration to a verse towards the end of the 6th. Act of this play, where Dushyanta says *Nūnam prasūti-vikalena mayā prasiktam, dhautāśru-śeṣham udakam pitarāḥ pibanti*, ‘In all probability my (deceased) ancestors are (now) drinking the only offering-of-water that is left to them (consisting of) glistening tears poured forth by me destitute of posterity.’ *Sinchatam* = *nirvapatam*: K. *Vartethām*; *rit* may have the sense of ‘to behave,’ ‘to act.’

‘She is far gone in love, and unable to bear loss of time,’ i.e., Her love has reached that point which brooks no delay. Compare *dūrarādho ’syāḥ pranayāḥ*: Vikramorvaśī, Act 4., at beginning. *Vammaha* or *bammaha* is the proper Prākṛit equivalent for *manmatha*, according to Vararuchi ii., 38; iii., 43. Lassen, Instit. Prāk., p. 245, although the MSS. give *mammaha*.

‘He on whom she has fixed her affections is the ornament of the

ता जुतं मे अहिलासो अहिनन्दितुं ।

तद् युक्तम् अस्या अभिलाषो ऽभिनन्दितुं ।

अनसूया । तह । जह भणसि ।

अनसूया । तथा । यथा भणसि ।

प्रियंवदा ॥ प्रकाशं ॥ महि । दिट्ठिआ । अणुक्खो मे अहिणि-

प्रियंवदा ॥ प्रकाशं ॥ सखि । दिव्या । अणुक्खो ऽस्या अभिनि-
वृत्ता । सागरं वर्जयित्वा कुचं वा महानदी अवतरति । क इदानीं
महासागरं अन्तरेण अदिमत्तलदं पल्लविदं सहेदि ।

सहकारम् अन्तरेण अतिमत्तलतां पल्लवितां सहते ।

राजा । किमत्र चित्रं यदि विशाखे शशाङ्गलेखाम् अनुवर्तते ।

Pauravas [p. 14, note 3], therefore her love is fit to be approved; or it is proper that her love should meet with our approval. *Yuktam* is here used like *śakyam*: p. 104, note 2. *Baddha-bhāvā*: compare in the beginning of Act 3 of *Vikramorvaśī*, *Yasmin baddha-bhāvā 'si tvam*.

¹ 'Where should a great river end its course excepting at the ocean? What (tree) excepting the Sahakāra [Mango] can support the Atimukta [Mādhavī creeper] with (its) new sprouts?' *Ava-tri* (properly 'to descend,' or 'alight') is here applied to the disembodying of a river into the ocean. *Yathā mahā-nadī samudram praviśati, tathā rūpavati tvam Dushyante evānuraktā*: S. The Sahakāra is described p. 27, note 3. The Atimukta is the same as the Mādhavī or vernal creeper, called also Vāsantī and Pundraka, and noticed before: p. 109, note 1. 'The beauty and fragrance of the flower of this creeper give them a title to all the praises which Kālidās and Jayadeva bestow on them. It is a gigantic and luxuriant climber; but when it meets with nothing to grasp, it assumes the form of a sturdy tree, the highest branches of which display, however, in the air, their natural flexibility and inclination to climb.' Sir W. Jones, vol. v., p. 124.

² 'Why need we wonder at this, since the constellation Viśākhā courts [goes after] the young-moon?' i.e., If the constellation Viśākhā [or the sixteenth lunar asterism, which is sometimes written in the dual Viśākhe, as containing two stars] is eager for an union with the Moon, why need we

अनसूया । कीं उण उवाप्नो भवे । जेण अविस्मिन्निं विज्जं च
अनसूया । कः पुनर् उपायो भवेत् । येन अविस्मिन्निं निश्चितं च
सहीण मणोरुहं सम्पादेह ।

सख्या मनोरथं सम्पादयावः ।

प्रियंवदा । निष्कृन्ति चिन्तणीयं भवेत् । शीघ्रम् इति सुकरं ।

प्रियंवदा । निश्चितम् इति चिन्तनीयं भवेत् । शीघ्रम् इति सुकरं ।

wonder at Sakuntalā's desire to be united with a prince of the lunar race? *Śāsānka-lekhā* is properly 'a digit of the moon,' or the moon in its most beautiful form when quite young. A complete revolution of the moon, with respect to the stars, being made in twenty-seven days, odd hours; the Hindús divide the heavens into twenty-seven constellations [asterisms] or lunar stations, one of which receives the moon for one day in each of his monthly journeys. As the Moon [Chandra] is considered to be a masculine deity, the Hindús fable these twenty-seven constellations as his wives, and personify them as the daughters of Dakṣha. Of these twenty-seven wives (twelve of whom give names to the twelve months) Chandra is supposed to show the greatest affection for the fourth (Rohini) but each of the others, and amongst them Viśákhā, is represented as jealous of this partiality, and eager to secure the Moon's favour for herself. Dushyanta probably means to compare himself to the Moon (he being of the lunar race: p. 14, note-2) and Śakuntalā to Viśákhā. The selection of Viśákhā, rather than Rohini, may perhaps be explained by a reference to p. 5, l. 1, where we learn that the summer-season had barely set in at the period when the events of the drama were supposed to be taking place. If therefore the season corresponded to the middle of May, the month would probably be Vaiśákhā, and Viśákhā would, therefore, be appropriately chosen before Rohini. This passage may also be interpreted, but not so consistently with the fable, by referring *viśákhā* to the two female friends, and *śāsānka-lekhā* to Śakuntalā. The meaning would then be, 'It is not to be wondered at that these two friends should follow Śakuntalā and assist in carrying out her schemes, any more than that the two stars of Viśákhā should go after the young moon.' *Anuvartete* = *anusratah*: K.

'(Your) "unobservedly" will require thought, (your) "quickly" (is) easy.' This use of *its* in quoting previous words is noticeable.

अमसूया । कसं विप्र ।

अमसूया । कथम् इव ।

प्रियंवदा । न भो राणमीदमस्मिं मिण्डिदिद्रोण सूददाहिता-

प्रियंवदा । ननु स राजर्विर् अस्मां खिग्धदृष्ट्या सूचिताभिज्ञा-

मो इमादं दिअपादं पञ्चाशरकिसो लक्ष्मी यदि ।

ष . इमानि दिवसानि प्रजागरहयो लक्ष्यते ।

राजा ॥ आत्मानम् अवलोक्य ॥ सत्यम् इत्यभूत एवास्मि । तथा हि

इदम् अशिशिरैर् अन्तस्तापाद् विवर्णमणीकृतं

निशि निशि भुजव्यस्तापाङ्गप्रवर्त्तिभिर् अश्रुभिः ।

अनतिलुलितज्याघाताङ्गं मुञ्जर् मणिवन्धनात्

कनकवलयं ससं ससं मया प्रतिसार्यते ॥ ६६ ॥

1 'For this golden bracelet, having its jewels sullied by the tears (rendered) scorching from internal fever night after night flowing from the outer-corner-of-my-eye which rests on my arm, slipping slipping down [*i.e.*, as it constantly slips down] from the wrist, without pressing on [catching on, hitching on] the scars (that are caused) by the friction of the bow-string, is repeatedly pushed back by me.' *Āpāṅga* = *netra-prānta*. *Pravarttibhik* = *skhalaśśhik*. *Anatīlulita* = *atisakta*, 'closely adhering': K: = *nābhilūpta*: S. and Ch. The same word occurs at the end of this act, where allusion is made to the flowery couch of Śakuntalā, *śarīra-lulitā*, 'which her body had pressed:' One sense of the root *lul* is certainly to 'adhere,' 'stick,' 'cleave:' The Devanāgarī all have *anābhilūlita* with the same meaning, unsupported by K. and the other scholiasts, and the oldest Bengālī MSS. Through emaciation and disuse of the bow (*Cf.* p. 70, l. 7, with p. 68, l. 1) the callusities on the fore-arm usually caused by the bow-string, were not sufficiently prominent to prevent the bracelet from slipping down from the wrist to the elbow, when the arm was raised, to support the head. This is a favourite idea with Kālidāsa to express the attenuation caused by love. Compare *Megha-dūta*, verse 2: *Kanaka-valaya-bhrāṇśa-rikta-prakośhīhah*,

* Verse 66. HARINĪ (variety of ATYASHTĪ) containing seventeen syllables to the half-line, each half-line being alike.

○ ○ ○ ○ ○ | — — — | ○ ○ ○ ○ ○ ||

प्रियंवदा ॥ विचिन्त्य ॥ हला । मन्मन्लेखो मे करोन्नद । इमं
 प्रियंवदा ॥ विचिन्त्य ॥ हला । मदनलेखो ऽस्य क्रियतां । इमं
 देवदामेसावदेशेण सुमणोगोविदं करिन्न मे हृत्पत्रं पावदस्म ।
 देवताशेषापदेशेण सुमनोगोपितं कृत्वा अस्म्य हस्तं प्रापयिष्यामि ।
 अमस्तया । रोन्नद मे सुउमारो पञ्चोन्नो । किं वा मन्मन्लेख
 अमस्तया । रोन्नते मे सुकुमारः प्रयोगः । किं वा शकुन्तला
 भणदि ।
 भणति ।

शकुन्तला । महीणिन्नोन्नो विक्कीन्नदि ।

शकुन्तला । महीनियोगो ऽपि विकल्प्यते ।

‘having the fore-arm bare by the falling of the golden bracelet.’ The Bengálí have *anatilulita-jyá ghátámkád*, agreeing with *manī-bandhanát*, which would appear at first sight to be the better reading. I have followed Kátavema and the Devanágari MSS. in making this compound agree with *valayam*, and I believe there is no other way of translating it satisfactorily. It may, however, as Kátavema observes, be taken adverbially. *Manī-bandhana* ‘the wrist,’ ‘the place of binding jewels.’

‘Let a love-letter be composed for him. Having hidden it [~~made it~~ hid] in a flower, I will deliver it into [cause it to reach] his hand under the pretext of [as if it were] the remains (of an offering presented) to an idol.’ *Madana-lekha* = *ananga-lekha*: Ch. : = *smara-bháva-suchakam lekham*: Ś. *Sumano-gopitam* = *kusuma-aanguptam*: Ś. *Devatā-śeshāpadēśena*; the Bengálí read *devatā-sevāpadēśena*, ‘under pretext of honouring a divinity,’ supported by Ś. Kátavema reads *devatā-vyāpadēśena*; with the word *prasāda* inserted in the margin. *Devatā-śeṣa* is supported by Ch. and explained by him as *nirmālyam*, ‘the remains of an offering of flowers presented to an idol.’ Garlands of flowers were sometimes so offered. A love-letter was one of the four recognized modes of encouraging a lover: see page 110, note 1.

‘This very injunction [suggestion] of my friend is weighed (in my mind),’ i.e. I must consider before I can consent to it. This is the reading of the two oldest MSS. One, however, has *sahī* for *sahī*.

प्रियंवदा । तेन हि अन्तर्णा उपन्यासपूर्वं चिन्तोहि दाव किमपि
 प्रियंवदा । तेन हि आत्मन उपन्यासपूर्वं चिन्तय तावत्किमपि
 ललितपदबन्धनं ।
 ललितपदबन्धनं ।

शकुन्तला । हला । चिन्तोमि अहं । अवधीरणभीरुं पुनर् वेपते
 शकुन्तला । हला । चिन्तयामि अहं । अवधीरणभीरुं पुनर् वेपते
 मे हि अहं ।
 मे हृदयं ।

राजा ॥ सहर्षं ॥

अयं स ते तिष्ठति सङ्गमोत्सुको
 विशङ्कसे भीरु यतोऽवधीरणं ।

लभेत वा प्रार्थयिता न वा अयं

अत्रा दुरापः कथम् ईप्सितो भवेत् ॥ ६७ ॥

¹ 'Therefore just think of some pretty composition in verse, accompanied by an allusion to yourself.' *Upanyāsa-pūrvam*, lit., 'preceded [headed] by an allusion.' *Lalita-pada-bandhanam*: Compare *lalitārtha-bandham*: *Vikramorvāś*, Act 2.

² 'That very one, O timid one, from whom thou apprehendest a refusal, stands pining for an union with thee. The lover may or may not win Fortune, (but) how, being beloved (by her), should he be difficult-to-be-won by Fortune?' *Śrī* = *Lakṣmī*, 'the goddess of beauty and fortune,' here identified with *Śakuntalā* or with the object of the lover's hopes and aspirations. The commentators do not throw light on this passage. The meaning seems to be, 'There is always a doubt whether the suitor will gain favour with Fortune; or with the beautiful maiden who may be the object of his love, but when it is certain that he is beloved by her, how can she have any difficulty in gaining him? for there surely will be no doubt of his being willing to accept her favours, however uncertain may be her encouragement of his advances.' The verse which follows this in the Bengālī MSS. is omitted in all the Devanāgarī, and is most probably spurious.

सख्यौ । अयि अन्तमुणावमालिणि । को दासि सरीरणिव्याव
सख्यौ । अयि आत्मगुणावमानिनि । क इदानीं शरीरनिर्वास-
इति च सारदि च ओमिणि पङ्क्त्येण वारेदि ।

चिन्ती शारदीं ज्योत्स्नां पटान्तेन वारयति । *

शकुन्तला ॥ सख्यिनि ॥ निजोददा दासिनि ॥ इत्युपविष्टा
शकुन्तला ॥ सखितं ॥ नियोजिता इदानीम् अस्मि ॥ इत्युपविष्टा
चिन्तयति ॥

चिन्तयति ॥

राजा । स्थाने खलु विस्तृतनिमेषेण चक्षुषा प्रियाम् अवलोकया-
मि । यतः

उन्नमितैकधूलतम् आननम् अस्याः पदानि रचयन्त्याः ।

कष्टकितेन प्रथयति मय्यनुरागं कपोलेन ॥ ६८ ॥

¹ 'O thou undervaluer of thine own excellencies, who now would ward off with the skirt of a garment the autumnal moonlight, the cooler of his body?' i.e., according to Śāṅkara, This prince is too sensible to be averse to an union with one so beautiful as thou art. *Nīrodapayitrim*: see p. 97, note 1. *Paṭāntena*: Compare in Act V. *Paṭāntena mukham dvṛitya roditi*.

² 'I am now (acting) under (your) directions,' i.e., It is by your orders that I do this: *Niyojitāsmi bhavatibhyām giti-karane*, 'I am directed by you to compose verses:' Ś. : I am only following your directions, therefore you are responsible, if I meet with a repulse: Ś.

³ 'Fittingly, indeed, do I gaze on my beloved with an eye that forgets to wink, because the countenance of her composing [whilst she is in the act of composing] verses has one eyebrow raised; (and) by her thrilling cheek she discloses her affection for me.' *Vismṛita-nimeshena* is very expressive of a fixed, earnest gaze. Chézy translates, 'O spectacle enchanteur! dont je serais jaloux que le moindre clignement d'œil me privât un instant!' *Kantakita*, lit., 'having the downy hair of the cheek erect like thorns.' The Bengālī have *pulakā-*

Verse 68. *ĀRYA or GĀTHĀ. See Verse 2.*

— — — | — — | — — — || — — — | — — | — — — | — — | — — —

शकुन्तला । हला । चिन्तिता मया गीतिरा । ए क्व सविहिता-
शकुन्तला । हला । चिन्तिता मया गीतिका । न खलु सविहिता-
णि नण स्नेहणसाहकाणि ।

नि पुनर्लेखनसाधनानि ।

प्रियंवदा । दमस्मि सुशोदरसुकुमारे कलिनीपत्ने नखैर् निजि-
प्रियंवदा । अस्मिन् सुशोदरसुकुमारे नलिनीपत्ने नखैर् निजि-
नखैर् करेहि ।

सुवर्णं कुरु ।

शकुन्तला ॥ यथोक्तं रूपयित्वा ॥ हला । सुवर्णं दाणि सङ्ग्रहणं
शकुन्तला ॥ यथोक्तं रूपयित्वा ॥ हला । शृणुतम्भदानीं सङ्ग्रहणार्थं
या वन्ति ।

न वेति ।

उभे । अवहिते स्तः ।

उभे । अवहिते स्तः ।

chitena, and the Calcutta edition *pulakānchitena*, meaning the same. Horri-
pilation, or the erection of the hair of the body (*pulaka*, *roma-kantaka*,
romānchana) is considered by the Hindús to be an indication of exquisite
delight or pleasurable emotion. The Dictionary does not give this sense to
kantaka, but it is so used in Vikramorvaśi, Act I., *mama angam sa-roma-*
kantakam ankuritam.

¹ 'But the writing-materials indeed are not at hand.' Most of the MSS.
have *hu* for Sanskrit *khobu*. Lassen (Instit. Prāk., p. 192) shows that *kkhu*
is the proper form after a short vowel.

² 'Engrave the letters [make engraving of the letters] with your nails on
this lotus-leaf smooth as a parrot's breast.' *Sukodara*: In Vikramorvaśi,
Act IV., the colour of a scarf is compared to the same thing [*sukodara-*
śyāman standāśukam] and in Mahābh. ii., 1035, the colour of horses
[*sukodara-samān hayān*]. The Prākṛit is answerable for *nikshipta-varnam*
kuru. This is the reading of all the Devanāgarī; the Bengālī have *pada-*
chheda-bhaktiyā nakhair ālikhyatām.

शकुन्तला ॥ वाचयति ॥

शकुन्तला ॥ वाचयति ॥

तुच्छं न आणे हि अत्र मम उणे कामो दिवाभि रात्रिमपि ।

तव न जाने हृदयं मम पुनः कामो दिवापि रात्रिमपि ।

णिश्विण तवैव वनित्रं तुद वृत्तमणोरहाद अङ्गाद ॥ ६८ ॥

निर्घृण तपति बलीयस्त्वयि दृप्तमनोरयाया अङ्गानि ॥ ६९ ॥

राजा ॥ सहसोपहृत्य ॥

तपति तनुगात्रि मदनस्त्वाम् अभिशं मां पुनर् दहत्येव ।

स्वपयति यथा शशाङ्कं न तथा हि कुमुदतीं दिवसः ॥ ७० ॥

¹ 'Thy heart I know not, but day and night, O cruel one, Love vehemently inflames the limbs of me, whose desires are centred in thee.' Such is the reading of the Taylor MS., and my own. The other Devanāgarī agree, but give *manorahāni* for *manorathāni* in concord with *angāni*. *Manorahā* and *manorahae* may both stand for the Sanskrit gen. fem. *manorathāyāḥ* (in concord with *mama*), and both are equally admissible into the metre: Lassen's Instit. Prāk., pp. 304, 305, 147. The interpretation of Ch. supports this reading [*nishkrīpa tapayati baliyas tvad-abhimukha-manorathāyā angāni*]. This verse is called by Kāṭavema, the *upanyāsa*: compare p. 117, note 1.

² 'Thee, O slender-limbed one, Love inflames; but me he actually consumes incessantly: for the Day does not so cause the lotus to fade as it does the moon.' *Kumuda* or *kumudvatī* is a kind of lotus, which blossoms in the night and fades by day [*kumudvatī chandra-virahena santaptā bhavati*: Ś.] here compared to Śakuntalā. *Kumudvatī* is usually a 'group of lotuses,' but I cannot agree with Dr. Boehtlingk in restricting it to this acceptation. *Śāśanka*: see p. 24, note 2 at end: Dūhyanta again compares himself to the moon: Compare p. 114, note 1. This and the

Verse 69. GĪTI or UDGĀTHĀ. See Verse 4.

— — — | — — — | — — — || — — — — | — — — | — — — | — — — | — — — |

Verse 70. ĀRYĀ or GĀTHĀ. See Verse 2.

— — — — | — — — — | — — — — || — — — — | — — — — | — — — — | — — — — | — — — — |

॥ राजोपविशति । शकुन्तला सख्य्या तिष्ठति ॥

प्रियंवदा । दुर्वेणमि वो अमोक्षाणुराओ पञ्चकवा । महोमिणहो
प्रियंवदा । दधोरपि बुवयोर् अन्योन्यानुरागः प्रत्यक्षः । सखीस्नेहो
उण म पुनरुक्तवादिणि करोति ।

पुनर्मां पुनरुक्तवादिनीं करोति ।

राजा । भद्रे । नैतत्परिहार्यं । विवक्षितं अनुक्तम् अनुतापं जन-
यति ।

प्रियंवदा । आवपस्य निमग्नवामिणी जणस्य अर्चिरेण राज्ञः

प्रियंवदा । आपन्नस्य विषयवासिनो जनस्य अर्चिहरेण राज्ञा
हादर्वन्ति एमां वो धर्म्या ।

भवितव्यम् इति एष वो धर्मः ।

1 'But affection for my friend prompts me to be the speaker of something superfluous' i.e., of what has been so often repeated as to be already sufficiently well-known. *Punar-ukta* which properly means 'said again,' 'said twice,' 'frequently repeated,' has in dramatic composition, acquired the acceptance of 'notorious,' 'well-known,' and hence 'superfluous,' 'unnecessary,' 'over and above what is wanted,' and hence sometimes simply 'additional.' Thus in the *Vikramorvasi*, Act 3. the torches are said to be *punar-uktāḥ chandrikāyām*, 'rendered superfluous in the moonlight,' and in Act 5. of that play, tears dropping from the eyes on the breast are said to cause *muktdvali-virachanam punar-uktam*, 'the formation of a superfluous [additional] necklace of pearls.' Compare also *kim punar-uktena*: *Mālavikāg.* p. 63, l. 5. *Sakhī-snehah* = *sakhī-vishayaka-pranayach*.

2 'That (which you have to say) ought not to be suppressed [omitted], for that-which-was-intended-to-be-spoken and is not-spoken, produces subsequent regret.' *Anu-tāpa*, lit., 'after-pain,' i.e., repentance.

3 'It is to be become by the king [the king ought to be] the remover of the suffering of a person engaged in the affairs of life, who has fallen into trouble: Such is your duty.' The Bengálí have *dāyama-vāsino* for *vishaya-vāsino*. The latter reading is supported by K., and the compound is given by Wilson.

राजा । नास्मात्परं ।

प्रियवदा । तेषां हि इदं णो पिशमही तुमं उद्दिमिअ इमं
प्रियंवदा । तेनं हि इदम् आवयोः प्रियसखी त्वाम् उद्दिष्य इदम्
अवस्थान्तरं भगवता मदनेन आरोपिता । ता अहंमि अभुववन्ती
अवस्थान्तरं भगवता मद्नेन आरोपिता । तद् अहंसि अभुपपत्त्या
जीविदं स अवलम्बिदं ।

जीवितम् अंश्या अवलम्बितुं ।

राजा । भद्रे । साधारणो ऽयं प्रणयः । सर्वथानुगृहीतो ऽस्मि ।

शकुन्तला ॥ प्रियंवदाम् अवलोक्य ॥ हला किं अन्तःपुरविरह-

शकुन्तला ॥ प्रियंवदाम् अवलोक्य ॥ हला किम् अन्तःपुरविरह-

पञ्चसखा अस्मात्पुत्रं उदरोहेण ।

पर्युत्सुकस्य राजर्षेर् उपरोधेन ।

राजा । सुन्दरि ।

इदम् अनन्यपरायणम् अन्यथा

इदयसन्निहिते इदयं मम ।

यदि समर्थयसे मदिरेश्वरे

मदनवाणहतो ऽस्मि हतः पुनः ॥ ७२ ॥

¹ 'No other than this.' i.e., Nothing short of this; this is exactly my duty.

² 'Therefore (know that) this our dear friend has been reduced to this altered condition by the divinity Love on thy account.' *Uddīṣya* 'aiming at,' 'regarding:' see p. 102, note 1. *Avasthāntaram*, lit., 'another state;' i.e., an alteration from the natural and healthy state. *Āropitā* = *prāpitā*: S.

³ Compare, in the *Vikramorvaśī*, Act 2, *Sādharaṇo 'yam ubhayoh pranayah*.

⁴ 'What (can you mean) by detaining the Rājārshi, who is pining (by reason of) separation from his royal-consorts?' *Antah-pura*, 'the inner part of the palace,' 'the female apartments,' here put for the occupants.

⁵ 'O thou that art near my heart, if this heart of mine which is devoted to no other, thou judgest to be otherwise, (then) O lovely-eyed one, being

अनसूया । वयस्य । वज्रवज्रहा राजासौ मया मर्ति ।

अनसूया । वयस्य । वज्रवज्रभा राजावः शूयन्ते । यथा नौ
पिप्रमही बन्धुअणसाअणिआ ण होइ । तह णिआहहि ।

प्रियसखी बन्धुजनशोचनीया न भवति । तथा निर्वहय ।

राजा । भद्रे । किं वज्रना ।

परियहवज्रले ऽपि दे प्रतिष्ठे कुलस्य मे ।

समुद्ररसना चोर्वी सखी च दुवयोर् रसं ॥ ७३ ॥

उमे । णिआहहि ।

उमे । निर्वृते सः ।

(already) slain by Love's shafts, I am slain again,' i.e., I suffer a second death. Compare Bhartrihari, i., 68 [*hātamāpi nihantyaeva madanaś*]. *Hṛdaya-sannihite* = *man-manovasthāyini*, 'O thou that abidest in my heart: Ś : = *chittarūḍhe*: Ch. *Madira*, 'wine,' as applied to *ikshana*, 'the eye,' is said by Śaṅkara to be equivalent to *sundara*, 'beautiful,' or to *ishad-ghirṇana-shila*, 'slightly inclined to roll about.' Wine-eyed may mean 'one whose eyes intoxicate like wine.'

¹ 'Even in the multitude of (my) wives [however numerous may be my wives] there (will be) but two chief-glories of my race, the sea-girt earth on the one hand [*cha*] and on the other [*cha*] this friend of yours,' i.e., There will be but two sources of glory to my race, viz., the sea-girt earth and Śakuntalā. *Pratishthā* = *utkarsha-hetu*, 'a cause of renown,' 'a distinguished ornament:' Ś. : properly 'a cause of stability,' 'a prop,' 'a support,' 'a stay.' *Pari-graha-bahutve* = *kalatra-bhūlye*. The Devanāgarī MSS. read *samudra-vasand*, 'clothed in the ocean,' 'having the ocean for its garments' [*samudra eva vastrāni gasydh*: Ś.] The Bengālī all have *samudra-rasand*, which is literally 'sea-girt' [*rasand* = *mekhala*] and seems to be the better reading. Compare Hitop., i. 2542. Confusion between *rasand* and *vasand* may easily have arisen. *Cha cha*: see page 13, note 1.

² In the Bengālī MSS., the dialogue which follows these words has several interpolations.

प्रियंवदा ॥ सदृष्टिसेषं ॥ अणसूये । जह एसा इतो दिप्तदृष्टि

प्रियंवदा ॥ सदृष्टिसेषं ॥ अणसूये । यथा एष इतो दत्तदृष्टिर्

उत्सृज्यो मित्रपोदो मादरं अन्तमदि । एहि । सञ्ज्ञोऽयम् ॥

उत्सृज्यो मृगपोतको मातरम् अन्विष्यति । एहि । संयोजयाव एनं ॥

तस्य मे प्रस्थिते ॥

इत्युभे प्रस्थिते ॥

शकुन्तला । हला । अशरणम्हि । असदरा वो आशङ्कद ।

शकुन्तला । हला अशरणास्मि । अन्यतरा युवयोर् आगच्छतु ।

उभे । पुहवीए जो सरणं । सो तुह समीपे वड्डइ ॥ इति निष्क्रान्ते ॥

उभे । पृथिव्या यो शरणं । स तव समीपे वर्तते ॥ इति निष्क्रान्ते ॥

शकुन्तला । कहं गदाओ एव्व ।

शकुन्तला । कथं गते एव ।

राजा । अलम् आवेगेन । नन्वयम् आराधयिता जनस् तव समीपे
वर्तते ।

किं शीतलैः क्लमविनोदिभिर् आर्द्रवातान्

सञ्चारयामि नलिनीदलतालवृन्तैः ।

अहो निधाय करभोर यथासुखं ते

संवाहयामि चरणाव् उत पद्मताम्री ॥ ७४ ॥

¹ Literally, 'Let us cause it to join (its mother)' 'let us lead it to its mother : ' *Mātrā sāha iti anushanga* : Ś. Some word like *pāśya*, 'See!' may be supplied before *yathā* in the sentence preceding.

² 'Does not this, person, thy humble-servant, [thy adorer] remain near thee?' i.e., Am not I here to wait upon thee, in place of thy friends?' The Bengalis add *sakhi-bhūmau*. *Ārādhayitā* = *parichārakāh*, 'an attendant,' 'a servant': Ś., but it is also 'the worshipper of a deity,' and therefore implies adoration as well as service. There is designedly a double-entendre.

³ 'Shall I set in motion moist breezes by (means of) cool lotus-leaf-fans

शकुन्तला । न मागनीयेषु अत्मानम् अपराधविद्यामि ॥ इत्युत्पद्य

शकुन्तला । न मागनीयेषु अत्मानम् अपराधविद्यामि ॥ इत्युत्पद्य

मन्त्रम् इच्छति ।

गन्तुम् इच्छति ।

राजा । सुन्दरि । अपरिनिर्वाणो दिवसः । इयं च ते शरीरावस्था ।

which-remove languor? or placing thy feet, brown 'as the lotus, O' round-thighed (maiden), in (my) lap shall I rub them soothingly.' *Karabhoru*, voc. c. of *karabhorū*. According to Pāṇini, IV., i., 69, *Ūru*, 'a thigh or hip,' at the end of this and some other compounds becomes *urū* and is declined like *vadhū*; and *karabhorūh* is said to be equivalent to *crittorūh stri*, 'a woman with round thighs.' *Karabha* is 'the thick part of the hand,' 'the part between the wrist and the fingers,' it is also 'a young elephant.' Dr. Boehling considers that the comparison is taken from the first of these senses. It may with more reason be taken from the other: for from the following gloss of Chandra-śekhara, it seems probable that as *kara* stands for both the human hand and the trunk of an elephant, and *karabha* for the upper part of the hand, so the latter word may be taken for the same part of an elephant's trunk. *Karabhah prānyangam* ['is part of an animal'] *tadiva ūru yaśyāh śubha-lakṣaṇam idam tad uktam, hasti-hasta-nibhair* ['like an elephant's trunk'] *vrittair* ['round'] *asthābhair karabhopamair prāpnuvantyūrūbhīh śaśwat striyāh sukham anangajam*. The epithet may therefore mean 'having thighs gracefully tapering like the trunk of an elephant.' Compare *karabhopāmorūh*: Raghuvansa, vi., 83. *Samvāhayāmi* = *mardayāmi*: *Saen-vāh* is applied especially to the rubbing, kneading, or shampooing of the limbs. *Padma-tāmrāu*: Chézy observes that the Hindū women extracted a rosy-coloured dye from a plant called *Lawsonia Inermis*, with which they dyed their nails and fingers, as well as their feet. Cf. *Strī-nakha-pātalam kurvākaṃ*: Vikramorvaśī, Act 2.

¹ 'I will not make myself in fault with those whom I am bound to respect [towards those who are worthy of respect]' i.e., with my foster-father and others.

² 'The day is not (yet) cool.' *Aparinirvāna* = *anapagata-tvordāpāh*, 'having its great heat not yet passed off.' 'It was still noon.' S. Some MSS. have *anirvāna*, and others *apa-nirvāna* [= *anirvāna*, *nirvāna-rahita*].

उत्सृज्य कुसुमप्रबणं नलिनीदलकल्पितसनावरणं ।

कथम् आतपे गमिष्यसि परिबाधापेलवैर् अङ्गैः ॥ ७५ ॥

॥ इति वलाद् एनां निवर्तयति ॥

शकुन्तला । पीरव । रक्तविणम्रं । मन्त्रमन्त्रनाति य इह यत्न

शकुन्तला । पीरव । रक्तविणम्रं । मदमसन्तापि न खलु आत्म-
नां प्रभवामि ।

नः प्रभवामि ।

राजा । भीर । असं गुरुजनभयेन । दृष्ट्वा ते विदितधर्मा तच्च-
भवान् नात्र दोषं गृहीयति कुलपतिः । अपि च

गान्धर्वेषु विवाहेन बद्धो राजर्षिकन्यकाः ।

अयन्ते परिणीतास्तः पितृभिश्च चाभिनुन्दिताः ॥ ७६ ॥

¹ 'Having left the couch of flowers (and) the covering of thy bosom formed of lotus leaves, how wilt thou go in the heat, with thy limbs (too) delicate for hardships?' *Paribddha-pelava* = *dukkhāsahishnu*, 'incapable of bearing hardship.' The Bengālī have *komala* for *pelava*.

² 'Even though inflamed by Love, I have not the power (of disposing) of myself.' i.e. *yena twam-manoratha-pūranam kriyate*, 'so that your wishes may be fulfilled.' Ś.

³ 'Having seen it, his reverence the head-of-your-society who knows-the-law will not take (it as a) fault in you,' i.e., will not attribute blame to you in this matter.' *Drishtvā te* is supported by the concurrent authority of the Taylor, Mackenzie, and Colebrooke MSS. I have not ventured to follow Dr. Boehtlingk in reading *Dishtvā te*. My own Bombay MS. omits the words entirely, but, a blank space indicates that something is left out. *Vidita-dharmā*: see Pān. V. 4, 124. *Dharma* at the end of a Bahuvrīhi compound becomes *dharman*. Cf. *Yūdām kshatriya-dharmānau*: Hitop., l. 2473.

⁴ 'Many daughters of Rājārshis [p. 43, notes 1 and 2] are heard to have been married by the marriage (called) Gāndharva, and (even) they have

Verse 75. ARYA or GĀTHĀ. (See Verse 2.)

— — | — — — — — || — — — | — — — | — — — | — — — |
— — — | — — — | — — — || — — — | — — — | — — — | — — — |

Verse 76. SLOKA or ANUSHTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73.

शकुन्तला । मुञ्च दाव म । भृशोऽपि सखीजनम् अनुमान-
 शकुन्तला । मुञ्च तावन् मा । भृशोऽपि सखीजनम् अनुमान-
 वत्स ।

यिष्यामि ।

राजा । भवतु । मोक्ष्यामि ।

शकुन्तला । कदा ।

शकुन्तला । कदा ।

राजा ।

अपरिचितकोमलस्य तावत्

कुसुमस्यैव नवस्य वददेन ।

अधरस्य पिपासता मया ते

सदृशं सुन्दरि वृक्षते रसो ऽस्य ॥ ७७ ॥

॥ इति मुखम् अस्याः समुन्नमयितुम् इच्छति । शकुन्तला परिहरति
 नाच्येन ॥

received the approval of their fathers [been approved by their fathers].’ The Gándharva marriage is one of the forms of marriage described in Manu iii, 22, et seq. It is a marriage proceeding entirely from love [*kāma-sambhava*] or the mutual inclination [*anyonyechchhā*] of a youth and maiden, and concluded without any ceremonies and without consulting relatives: see especially Manu, iii., 32. *Gándharva* = *paraspara-bhāshayā kṛito vivāha*: K. The long scene which follows this verse in the Bengál MSS. is omitted in all the Devanāgarī, and must be regarded as an interpolation.

¹ ‘I will again take counsel with my female friends.’ *Acuman* in the causal may mean ‘to ask the consent of,’ ‘to cause or to induce to assent.’

² ‘(As) by the bee (the honey) of the fresh, untouched tender blossom, (so) now by me eager-to-allay-my-thirst must the nectar of ~~this~~ ^{thy} under-lip of thine be gently stolen, O fair one, (ere I can let thee go.)’ *Aparikshata*, lit., ‘unhurt,’ ‘uninjured,’ applied to a virgin. *Adharasya*: compare p. 32, note 5.

Verse 77. AUFACCHMANDASIKA, containing eleven syllables to the first half-line, and twelve to the second, each whole line being alike.

— — — — — || — — — — —

नेपथ्ये । चक्रवाकवधुके आमन्त्रयस्व सदृशरं । उपस्थिता रजनी ।

नेपथ्ये । चक्रवाकवधुके आमन्त्रयस्व सदृशरं । उपस्थिता रजनी ।

शकुन्तला ॥ ममभ्रमं ॥ पौरव । असंशयं मम शरीरवृत्तान्तोपल-

भवात् । गीतमी इति एव आगच्छति । तावद् विटपान्तरितो

भव ।

राजा । तथा ॥ इत्यात्मानम् आदृत्य तिष्ठति ॥

॥ ततः प्रविशति पाचहस्ता गीतमी सखी च ॥

सखी । इत इत आर्या गीतमी ।

राजा । तथा ॥ इत्यात्मानम् आदृत्य तिष्ठति ॥

॥ ततः प्रविशति पाचहस्ता गीतमी सखी च ॥

सखी । इत इत आर्या गीतमी ।

¹ '[Behind the scenes.] O female-chakravāka, bid farewell to thy mate: the night is at hand [arrived].' *Chakravāka-vadhukā* [Pāṇini, VII., 4, 13] i.e., the Chakravāki or female of the Ruddy goose, commonly called the Brahmanī duck (*Anas Casarca*). The male and female of these birds keep together during the day (whence one of their names, *dvandva-chara*, 'going in pairs') and are, like turtle-doves, patterns of constancy and connubial affection; but the legend is that they are doomed to pass the night apart (whence the name *rātri-viśeṣha-gāmin*) in consequence of a curse pronounced upon them by some saint whom they had offended. Accordingly, as soon as night commences, they take up their station on opposite banks of a river, and call to each other in piteous cries. The name *rathāṅga* or *ratha-pāda*, 'chariot-footed,' sometimes given to them, indicates some peculiar formation of the feet. Constant allusion is made to their habits: thus in the *Vikram.*, Act 4, *Sāha-charit* *dhire matwā viraushi samutsukah.* Cf. also *Meghadūta*, verse 82, and *Paṅhu-vanśa*, viii., 55.^b

² 'To ascertain the state of my bodily health.' Prākṛit has no dative, but gives the force of that case to the genitive.

³ 'Concealed by the branches:' see page 105, note 1.

⁴ 'With a vessel in her hand.' One MS. has *udaka-pātra-hastā*, 'with a vessel of water in her hand.'

गौतमी ॥ शकुन्तलाम् उपेत्य ॥ जादे । अवि लज्जमन्दाबाधं दे
गौतमी ॥ शकुन्तलाम् उपेत्य ॥ जाते । अपि लघुसन्तापानि० ते

अङ्गार ।

ऽङ्गानि ।

शकुन्तला । अज्जे अत्थि मे विसंसे ।

शकुन्तला । आर्य्य अस्मि मे विशेषः ।

गौतमी । दमिणा दम्भोदण्ण णिराबाधं एव्व दे मरीरं भवि;

गौतमी । अनेन दम्भोदकेन निराबाधम् एव ते शरीरं भवि-
स्सदि ॥ शिरमि शकुन्तलाम् अभ्युत्थ ॥ वच्चे । परिणदा दिअहो ।
यति ॥ शिरमि शकुन्तलाम् अभ्युत्थ ॥ वत्से । परिणतो दिवसः ।

एहि । उडजं एव्व गच्छामः ॥ इति प्रस्थिताः ॥

एहि । उडजम् एव गच्छामः ॥ इति प्रस्थिताः ॥

शकुन्तला ॥ आत्मगतं ॥ हिअअ । पढमं एव्व सुतोदमहे मणीरअ

शकुन्तला ॥ आत्मगतं ॥ इदय । प्रथमम् एव सुखोपनते मनोरथे
कातरभावं न मुञ्चमि । साणुमअविहडिअम्मा कए दे सन्नाद मन्दाबाधो ॥
कातरभावं न मुञ्चमि । सानुशयविघटितस्य कथं ते साम्प्रतं सन्तापः ॥
पदान्तरे स्थित्वा । प्रकाशं ॥ लतावल्लय सन्तापहारकः । आनन्दसि
पदान्तरे स्थित्वा । प्रकाशं ॥ लतावल्लय सन्तापहारक । आनन्दये
तुमं भूयोऽपि परिभोगम् ।

तां भूयोऽपि परिभोगाय ।

¹ 'O venerable mother! there is a change for the better in me.' *Nairujyam kinchid idānim vrittam*, 'There is now some freedom from pain.' G. *Ajje* is the reading of the oldest MSS. supported by S. and Ch. *Vāśha* is 'a change for the better,' in contradistinction to *vikāra*, 'a change for the worse.' The very same expression occurs in *Mālavikāg.*, p. 46, l. 9.

² 'With this Darbha-water,' i.e., water and Kuśa-grass mixed and used for the *sāntiyudakam*, mentioned at p. 97, l. 4; see also p. 18, note 1 in middle.

³ 'O heart, even before, when the object-of-thy-desire readily presented

॥ दुःखेन निष्क्रान्ता शकुन्तला सहेतराभिः ॥

राजा ॥ पूर्वस्थानम् उपेत्य । सनिःश्वासं ॥ अहो विघ्नवत्यः प्रार्थितार्थसिद्धयः । मया हि

मुहुर् अङ्गुलिसंवृताधरोष्ठं

प्रतिषेधाच्चरविक्रवाभिरामं ।

मुखम् अंशविवर्ति पक्ष्मलाक्ष्याः

कथमप्युन्नमितं न चुम्बितं तु ॥ ७८ ॥

itself, thou didst not abandon (thy) anxiety. How (great) now (will be) the anguish of thee regretful (and) dispirited! [After advancing a step, standing still again, aloud] O bower of creepers, remover of my suffering, I bid thee adieu, (hoping) to occupy (thee) again [to have enjoyment of thee again].’ *Prathamam eva*, etc.: see page 121, line 2. *Sukhopanate*: compare *yad upanatam dukkham sukham tat*: Vikram., end of Act 3. *Vighatita*, ‘broken,’ distracted with grief.’ *Paribhoassa*: see page 129, note 2. *Paribhogdya*: Compare *paribhukta*: page 132, line 1.

¹ ‘Alas! the fulfilment of desired objects has hindrances [there are many obstacles in the way of the accomplishment of one’s wishes]; for by me the face of the lovely-eye-lashed-eyed (maiden), having its upper and lower lip repeatedly protected by (her) fingers, beautiful in stammering out the syllables of denial, turning (away from me) towards the shoulder, was with some difficulty raised but not kissed.’ *Anguli-samvrita* = *angulibhyām pihita*: Ś. *Adharosṭha*: see p. 32, note 5, in middle. *Pratiśeddhākshara*, i.e., *na mamādharām chumbanīyam [unnamanīyam]* ‘my lip must not be kissed:’ Ś.Ch. *Alam alam mā iti prabhritibhiḥ*, ‘by such expressions as ‘enough,’ ‘enough,’ ‘don’t:’ K. Some of the Devanāgarī MSS. read *pratiśeddhāntara*. *Akshara* is ‘a syllable,’ as well as ‘a letter:’ see *ekākshara* in Wilson’s Dictionary. *Anśa-vivarti* = *tiryak-kṛtām*, ‘turned on one side:’ Ch. It may, however, also mean ‘revolving on the shoulders’ [*anśayor vivarti*]. Śankara mentions another reading, *uṅga-vivarti* = *kroda-ghūrnamānam*. *Pakṣmalākṣī* = *chāru-bahupakṣma-yuktam*, or *praśasta-pakṣma-yuktam akṣī yasyāḥ*, ‘who has eyes with beautiful eye-lashes:’ Ś., and Ch.: i.e., ‘Whose eye-lashes are brown like the leaf of a lotus:’ Ch. The Hindū women used collyrium to darken the

क नु खलु सम्प्रति गच्छामि । अथवा । इदं प्रियापरिभुक्तमुक्ते लता-
वलये मुहूर्तं स्थास्यामि ॥ सर्वतो ऽवलोक्य ॥

तस्याः पुष्पमयी शरीरलुलिता शय्या शिलायाम् इयं

ज्ञानो मन्मथलेख एष नलिनीपत्रे मखैर् अर्पितः ।

इत्याद् भ्रष्टम् इदं विषाभरणम् इत्यासज्यमानेक्षणी

निर्गन्तुं सदस्या न वेतसद्यहाच्छक्तो ऽस्मि शून्यादपि ॥ ७८ ॥

आकाशे । राजन्

सायन्तने सवनकर्मणि सम्यदुक्ते

वेदीं ऊताशनवतीं परितः प्रकीर्णाः ।

eye-lashes and eye-brows. *Pakshkala* is properly, 'possessed of eye-lashes' [*pakshmarat*] an adjective formed from *pakshman* as *sikhkala* from *sikhman*: Pāṇini, v., 2, 97. *Utpakshkala*, 'having upturned eyelashes,' occurs about the middle of the second Act of the *Vikramorvaśi*. *Kathamapi*, 'somehow or other,' 'hardly:' compare page 128, line 13. *Na'chumbitam tu* is the reading of the Calcutta edition and the *Sāhitya-darpana*, [page 116], supported by Chandra-śekhara.

¹ 'Or rather, I will remain for a brief space in this bower of creepers (once) occupied, (but now) abandoned by my beloved.' *Athavā*: see page 30, note 1; and page 23, note 1, at end. *Paribhukta*: Compare *paribhogāya*, page 130, note 3 at end. *Muhūrtam*: see page 36, note 2, at end.

² 'Here on the stone-seat is her flowery couch impressed by her form; here is the faded love-letter committed to the lotus-leaf with her nails; here is the lotus-fibre bracelet slipped from her hand—having my eyes fixed on such (objects as these) I am not able to tear myself away [go 'out hastily] from the *Vetasa-arbour*, even though deserted (by her).' *Śartra-lalitā* = *deha-saṅghrīṣṭā*, 'rubbed by the body:' see *anatilulita*, p. 115, note 1. *Silāyām*: see page 105, note 3, and page 121, note 3. *Kāntā*: Śāṅkara and the Bengālī MSS. read *kānta*, 'charming,' 'dear.' *Vidhamānā* = *mandūvalaya*: see p. 106, note 2. *Asajyamāneśhano* = *dropyamāneśhano*. *Vetasa-śrīṣṭa* = *lata-mandapāt*, 'from the arbour of creepers:' see p. 104, line 4.

कायाश्चरन्ति वज्रधा भयम् आदधानाः

सन्ध्यापयोदकपिशाः पिशिताश्चानाम् ॥ ८० ॥

राजा । अयम् अयम् आगच्छामि ॥ इति निष्क्रान्तः ॥

॥ तृतीयोऽङ्कः ॥

^ 1 ^ [In the air.] The evening sacrificial rite being commenced, the shadows of the Rákshasas, brown as evening clouds, scattered around the altar which bears the consecrated fire, are flitting about in great numbers, producing consternation.' *Ákáśe* : see p. 96, note 3. *Savana-karmanī* = *homa-karmanī*. *Sampravṛitte* = *upakrānte*. *Prakīrñāh* is the reading of the oldest MSS. : Śāṅkara reads *vistīrñāh* : the Devanāgarī, *prayastāh*, 'striving,' 'using effort.' *Hutāsanaṇatim* = *āhitāgnim*. *Bhayaṁ dādadhānāh* = *trāsam utpādayantyaḥ*. *Pīśitāsanaṇām* = *rākshasāṇām*. The Rákshasas [see p. 39, note 6] were so called from their appetite for raw flesh [*pīśita*].

*Verse 80. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74.

॥ अथ चतुर्थाङ्कादौ विष्कम्भः ॥

॥ ततः प्रविशतः कुसुमावचयम् अभिनयन्त्यौ सख्यौ ॥

अनसूया । हला प्रियंवदे । जहासि गन्धर्वेण विवाहविधिना पि
अनसूया । हला प्रियंवदे । यद्यपि गान्धर्वेण विवाहविधिना नि-
वृत्तकल्याणा सउन्दला अनुकूलवभर्तृगामिणी संवृत्तेति विप्रद मे
वृत्तकल्याणा शकुन्तला अनुरूपभर्तृगामिनी संवृत्तेति निर्वृतं मे
द्विष्यति तद्विषयं चिन्तयामि ।

इदं तथापि इदं चिन्तनीयं ।

प्रियंवदा । कथं विप्र ।

प्रियंवदा । कथम् इव ।

अनसूया । अथ सो राजसी इष्टं परिसमाप्य च विभिर् वि-

अनसूया । अथ स राजषिर् इष्टं परिसमाप्य च विभिर् वि-
विभिर् अन्तर्गतो नगरं प्रविश्य अन्तःपुरसमागत इतो गतं वृत्तान्तं
सर्जित आत्मनो नगरं प्रविश्य अन्तःपुरसमागत इतो गतं वृत्तान्तं
सुमरति वा न वेति ।

स्मरति वा न वेति ।

प्रियंवदा । कीदृशा होति । न तादृशा आकृतिविशेषा मण्डि-

प्रियंवदा । विश्रब्धा भव । न तादृशा आकृतिविशेषा गुणवि-

¹ See the note on the term Vishkambha, page 97, note 3.

² 'Although my heart is comforted by the thought that Sakuntalā has become completely happy in being united to a husband worthy of her by a Gandharva marriage; nevertheless, there is still some cause for anxiety [there is still something to be thought about].' *Gāndharvena*; see p. 127, note 4. *Anurūpa-bhartrī-gāminī*: the Bengālī have *anurūpa-bhartrī-bhāginī*. It may often be translated by 'so thinking.' see p. 140, note 2.

रोहिणीं ह्येति । किन्तु तादौ दाणिं इमं वृत्तान्तं सुणिम्न ए आणे
रोहिणी भवन्ति । किन्तु तात इदानीम् इमं वृत्तान्तं श्रुत्वा न जाने
किं पटिर्वाज्जिस्सदिन्ति ।

किं प्रतिपत्त्यत इति ।

अनसूया । जह अहं देकामि । तह तस्स अणुमदं भवे ।

अनसूया । यथा अहं पश्यामि । तथा तस्य अनुमतं भवेत् ।

प्रियवदा । कथं विद्मः ।

प्रियवदा । कथम् इव ।

अनसूया । गुणवदं कथं पटिवादाणिज्जेति अथ दात पठमो

अनसूया । गुणवते कथा प्रतिपादनीया इति अयं तावत् प्रथमः

पञ्चमः । तं जह देव्य एव भव्यादेदि । एं अया आसणे किदत्थो
सङ्कल्पः । तं यदि दैवम् एव सन्नादयति । ननु अल्पायामेन कृतार्थो

गुरुजनः ।

विष्कम्भः । पुण्यभाजनं विलोक्य ॥ सखि । चतुर्दश बलिकर्म-

प्रियवदा ॥ पुण्यभाजनं विलोक्य ॥ सखि । अवचितानि बलिकर्म-

पुण्यभाजनं विलोक्य ।

पर्याप्तानि कुसुमनि ।

1 'Such distinguished characters as these do not become enemies to virtue [do not treat virtuous women with contumely]. But I know not now what reply the father will make when he has heard this intelligence.' *Akṛti* properly 'forms' 'figure.' *Kintu* is inserted by the Mackenzie MS., supported by K. *Pratipātsyato* = *abhidhāsyati*: Ś. := *prativakti*: K. : Westergaard gives 'respon dere' as one sense of *pratipad*. Compare *tach chhruvā tatheti pratyapadyata*: Rāmāy., I., 10, 15. 'What he will do,' or 'whether he will ratify it,' would be an equally correct translation.

2 "The maiden is to be given to a worthy (husband):" such was the first purpose-of-his-heart.' *Sankalpa* = *manoratha*: Ś. : properly 'a resolve,' 'mental determination': see p. 48, line 4, with note 1 at end.

अनसूया । एं पित्रमहीणं सत्तुन्दलाय मोक्षमदेवया । स-
अनसूया । ननु प्रियवत्याः शकुन्तलायाः सौभाग्यदेवता अर्च-

नीया ।

नीया ।

प्रियवदा । कुञ्जदि ॥ इति तदेव कर्मारभते ॥

प्रियवदा । युज्यते ॥ इति तदेव कर्मारभते ॥

नेपथ्ये । अयम् अहं भोः^१ ।

अनसूया ॥ कर्णं दत्त्वा ॥ सखि । अतिथिना । मित्रं निवेदितं ।

अनसूया ॥ कर्णं दत्त्वा ॥ सखि । अतिथिना । इव निवेदितं ।

प्रियवदा । एं उदजसन्निहिता सत्तुन्दला ॥ अहं भोः^२ ।

प्रियवदा । ननु उदजसन्निहिता शकुन्तला ॥ आत्मगतं ॥ अद्य

पुनर् इदमेव असन्निहिता ।

पुनर् इदमेव असन्निहिता ।

^१ 'Is not the guardian-deity of our dear friend Śākuntalā to be honoured (with an offering)?' *Saubhāgya-devatā*, 'the tutelary deity,' 'the deity who watches over the fortune and welfare of any one.' The Bengālī read *devatāh*, 'deities,' and Śānkara adds *Shashtikā-gauri-prabhṛtayah*, 'such as Shashtikā [Durgā], Gaurī, etc.'

^२ '[Behind the scenes.] It is I, ho there!' *Nepathye*: see p. 2, note 2. *Ayam aham āgatosmī iti arthah*: Ś. See Manu, ii., 122, etc. 'After salutation, a Brāhman must address an elder saying, 'I am such an one' [*asau nāmāham*] pronouncing his own name. If any persons (through ignorance of Sanskrit) do not understand the form of salutation (in which mention is made) of the name, to them should a learned man say, "It is *aham* (iti), and in that manner should he address all women. In the salutation he should utter the word *bhoh* [*bhoh-sabda*], for the particle *bhoh* is held by sages to have the same property with names (fully expressed).'

^३ '(It seems) as if an announcement were made by a guest [as if a guest were announcing himself].' This is the reading of the Bengālī, the Devanāgarī have *atikhinām*.

^४ 'With her heart she is not near,' i.e., her heart is absent with Dushyanta.

पहविस्मदि ।

प्रभविष्यति ।

अनसूया । गच्छ । पादे स पणसि अणिवन्नेहि एं जातं शङ्क

अनसूया । गच्छ । पादयोः प्रणम्य निवर्तय एमं यावद् अहम्

अधोदं उपकल्पेमि ।

अर्थोदकम् उपकल्पयामि ।

(for I see that) it is the great Rishi Durvāsas, easily-provoked to anger. After uttering such a curse, he has turned back with a step tremulous, bounding and difficult to be checked through its impetuosity.' *Sūnya-hṛdaya* lit., 'empty-hearted,' one whose heart is engrossed with some other object. *Vega-chatula*, etc. : This is the reading of the Mackenzie MS., and seems to have been that of K. All the Devanāgarī have *upphulla*, for the Sanskrit *utphula* from the root *sphul*, 'to leap,' allied to *sphur*. *Utphala* from the same root is given by Wilson, and both *sphula* and *sphura*, but not *utphula*, which is a legitimate word. As to the Prākṛit *upphulla*, it may be observed that many consonants in Prākṛit are too weak to sustain themselves singly, and that if elision does not take place, the consonant is sometimes doubled. Thus *sukkhā*, or *suha* may be written for the Sanskrit *sukha*, and *nihita* or *nihia* for *nihita* : Lassen's Instit. Prāk., p. 276, 3. The oldest Bengālī MS. has *avirala-pādoddhārayā*, and the Calcutta edition *avirala-pāda-twarayā gatyā*. As to Durvāsas, he is a Saint or Muni, represented by the Hindū poets as excessively choleric, and inexorably severe. The Purānas and other poems contain frequent accounts of the terrible effects of his imprecations on various occasions, the slightest offence being in his eyes deserving of the most fearful punishment. On one occasion he cursed Indra, merely because his elephant let fall a garland which he had given to this god; and in consequence of this imprecation all plants withered, men ceased to sacrifice, and the gods were overcome in their wars with the demons : see Vishnu-Pur., p. 70. With regard to the title Maharshi : see p. 38, note 3, and p. 43, note 2.

¹ 'Who beside Fire will have (such) power to consume?' Śāṅkara has *tatā* [*taha*] at the end of this sentence, but I have not ventured to insert it, without other authority. The wrath of a Brāhman is frequently compared to fire : see p. 74, note 3, and p. 49, note 2.

² 'Therefore, bowing down at his feet, persuade him to return, whilst I

प्रियंवदा । तह ॥ इति निष्कान्ता ॥

प्रियंवदा । तथा ॥ इति निष्कान्ता ॥

अनसूया ॥ पदान्तरे स्खलितं निरूप्य ॥ अहो । आवेगस्खलितया

अनसूया ॥ पदान्तरे स्खलितं निरूप्य ॥ अहो । आवेगस्खलितया
मेव पश्यन् मे हस्तादीः पुष्पभाञ्जनं ॥ इति पुष्पोच्चयं रूपयति ॥

गत्या प्रभृष्टं मे हस्तात् पुष्पभाञ्जनं ॥ इति पुष्पोच्चयं रूपयति ॥

प्रियंवदा ॥ प्रविश्य ॥ सखि । पकिदिवक्त्रो मो कस्य अनुनयं प्रति

प्रियंवदा ॥ प्रविश्य ॥ सखि । प्रकृतिवक्त्रः स कस्य अनुनयं प्रति-

पदि । किंयि । उण भाणुयुमी किदो ।

वृहति । किमपि पुनः सानुक्रोशः कृतः ।

अनसूया ॥ भस्मितं ॥ तस्मिन् बद्ध एतदपि । कथंय ।

अनसूया ॥ भस्मितं ॥ तस्मिन् बद्ध एतदपि । कथंय ।

प्रियंवदा । यदा निवर्तितुं न दृच्छति । तदा विज्ञापितो मया ।

प्रियंवदा । यदा निवर्तितुं न दृच्छति । तदा विज्ञापितो मया ।
अहो । पदमोज्ज्वलितया प्रविभातवदण्डावभासं दृष्ट्वा द्रव्यस्य भङ्ग-
भगवन् । प्रथममिति प्रेक्ष्य अविज्ञाततपःप्रभावस्य दुहितृजनस्य भग-
वता यद्वै संवत्सरीः स्मरिष्यद्व्योनिः ।

वता एकोऽपराधो मर्षयितव्य इति ।

prepare a propitiatory offering and water.' The Bengālī have *patitwā*, 'having fallen' for *pranāmya*. *Arghyodakam*: see p. 35, notes 3 and 4.

¹ 'She acts the gathering up of the flowers.' *Uchchaya* has the same sense as *samuchchaya*, 'collecting together in a heap': see p. 79, line 3.

² 'Whose friendly-persuasion will this crooked-tempered (person) accept? however, he was somewhat softened [he was made a little merciful].' *Prakṛiti-vakra*, 'one whose disposition is crooked or harsh,' 'ill-tempered,' 'cross-grained.'

³ 'Even this (somewhat) was much for him: say on.'

⁴ 'Considering (it is) the first-time, this one offence of the daughter, who is unaware of the potency of penance, is to be pardoned by your reverence.'

अनसूया । तदो तदो ।

अनसूया । ततस्ततः ।

प्रियंवदा । तदो मे वचनम् । अस्मत्कामविदुः शारिहिदि । किन्दु

प्रियंवदा । ततो मे वचनम् अन्यथाभविष्यति नार्हति । किन्तु
अभिज्ञानाभरणदर्शनेन शपो निवर्तिष्यत इति मन्त्रयमाणः स्वयम्
अन्तर्हिदि ।

अन्तर्हितः ।

अनसूया । सकृदपि अस्मादिदं प्रीत्य । तेन राजर्षिणा

अनसूया । शक्यम् इदानीम् आश्रयितुम् अस्ति । तेन राजर्षिणा
मन्यतिष्ठेण सणामहेवजिह्वं अङ्गुलीयकं स्मरणाङ्गिणं मया वि-
समस्थितेन स्वनामधेयाङ्कितम् अङ्गुलीयकं स्मरणीयम् इति स्वयं पि-
ण्डम् । तस्मिन् साक्षीणोपाया मन्त्रयन्ता भविष्यति ।
नहम् । तस्मिन् साक्षीणोपाया शकुन्तला भविष्यति ।

प्रियंवदा । सति । एहि । देवकार्यं तावन्निर्वर्तयावः ।

प्रियंवदा । सखि । एहि । देवकार्यं तावन्निर्वर्तयावः ।

Prathamam iti: The Bengālī, supported by K., 'have *prathamā-bhaktim avokshya*, 'in consideration of her former devotion.'

¹ "My word must not be falsified: but at the sight of the jewel-of-recognition, the curse shall cease:" so speaking, he withdrew himself from sight [vanished.] *Abhijnāna-bharana*, lit., 'the recognition-ornament,' 'the token-ring:' see p. 3, note 2. *Nārihadi*: see p. 53, note 2. *Swayam antarahita*, lit., 'he became self-hidden.'

² 'A ring stamped with his name was by that Rājārshi himself at his departure, fastened on (her finger) as a souvenir. In that [with that], Śakuntalā will be possessed-of-a-resource-in-her-own-power.' *Swa-nāma-dheyānkitam*: see p. 52, notes 1 and 2. *Smaranīyam iti*: properly, 'Saying, "It is a remembrance:"' *Iti* often involves the sense of 'saying,' 'thinking,' etc.: see p. 60, note 1. The Bengālī add *Śakuntalā-haste*, but

॥ इति परिक्रामतः ॥

प्रियंवदा ॥ अवलोक्य ॥ अगस्त्ये ॥ प्रेक्ष्य तावत् । वामहस्तोपहि-
तवदना अलिखिता विप्रपिप्रसखी । भर्तृगतया चिन्तया आत्मानमपि
विभावयति । किं पुनर् आगन्तुकं ।

न एषा विभावयति । किं पुनर् आगन्तुकं ।

अगस्त्या । प्रियंवदे । द्वयोर् एव नौ मुखे एष वृत्तान्तस्तिष्ठत् ।
रक्षणीया खलु प्रकृतिपेक्षया प्रियमखी ।

रक्षणीया खलु प्रकृतिपेक्षया प्रियमखी ।

प्रियंवदा । को ददामि । ददामीदं एषा मोक्षमालिखति ।

प्रियंवदा । क इदानीम् उष्णोदकेन नवमालिकां सिञ्चति ।

॥ इत्युभे निष्क्रान्ते ॥

॥ विष्कम्भः ॥

I have not ventured to do so, without the authority of the Devanāgarī or K. *Tasmīn*: Ś. has *tasmāt*.

¹ 'Our dear friend, her face resting on her left hand, (is motionless) as if in a picture:' see p. 6, note 1.

² 'Let this circumstance remain in the mouth of us two only. Our dear friend being of a delicate nature must be spared [preserved],' i.e., She must not be told about this imprecation, lest her feelings be so hurt, that her delicate constitution be injured. *Vṛittāntah*, i.e., *śāpa-vṛittāntah*: Ś.

॥ अथ चतुर्थो ऽङ्कः ॥

॥ ततः प्रविशति सुप्तोत्थितः शिष्यः ॥

शिष्यः । वेलोपलक्षणार्थम् आदिष्टो ऽस्मि तत्रभवता प्रवासाद्
उपावृत्तेन काश्यपेन । प्रकाशं निर्गतस् तावद् अवलोकयामि कियद्
अवशिष्टं रजन्या इति ॥ परिक्रम्यावलोक्य च ॥ हन्त प्रभातं । तथा हि
यात्येकतो ऽस्तशिखरं पतिर् ओषधीनाम्
आविष्कृताक्षपुरःसर एकतो ऽर्कः ।
तेजोदयस्य युगपद् व्यसनोदयाभ्यां
लोको नियम्यत इवात्मदशान्तरेषु ॥ ८२ ॥

1 'Arisen from sleep,' i.e., *suptānantaram utthitah*, 'just arisen after sleep,'
'just aroused from sleep:' Ś.

2 'I am commissioned by his reverence Kāśyapa (who has just) returned
from his pilgrimage [residence abroad], to observe the time of day. Having
gone out into the open air, I will just see how much of the night remains.'
Pravāśāt, i.e., *somatrīthāt*: see p. 16, note 2. *Kāśyapena*: see p. 22, note
1. *Prakāśam* = *vivṛita-pradeśa*, 'an open spot:' K. = *chatwara*, 'a court-
yard:' Ś.

3 'On the one side the lord of the plants [the Moon] descends to
the summit of the western mountain; on the other side (rises) the Sun,
whose forerunner Aruna [the Dawn] has just become visible. By the con-
temporaneous setting and rising of the two luminaries, human beings are
guided as it were through their different states:' i.e., by the alternations of
these luminaries, the vicissitudes to be expected in human life are indicated.
One of the names of the Moon is *Ośadhī-patih*, 'lord of the annual or
medicinal plants.' He is so called from some influence which he is supposed
to exercise over the growth of such plants. Compare Deut., xxxiii., 14,
'The precious fruits brought forth by the sun, and the precious things put

अपि च ।

अमर्हति शशिनि सैव कुमुदती मे

दृष्टिं न मन्दयति संस्मरणीयशोभा ।

इष्टप्रवासजनितान्वयसाजनस्य

दुःखानि नूनम् अतिमाचसदुःखहानि ॥ ८३ ॥

forth by the moon.' *Oshadhi* is explained in Manu, i. 46, as *phala-pákāntā*, 'a plant which dies after the ripening of its fruit.' *Asta* is the name for the mountain in the West, behind which, in Hindú poetry, the sun and moon are always supposed to set, as *Udaya* is the name of that over which they are supposed to rise. *Arka* is a name of the god *Súrya*, 'the Sun.' He is represented in Hindú mythology, as seated in a chariot drawn by seven green horses, or by one horse with seven heads [whence his name *Saptásiva*], and before him is a lovely youth without legs, who acts as his charioteer, and who is called *Aruna*, or the Dawn personified. *Aruna* is the son of *Kaśyapa* and *Vinatā*, and elder brother of *Garuda*. His imperfect form may be allusive to his gradual or partial appearance, his legs being supposed to be lost, either in the darkness of the departing night, or in the blaze of the coming day. The sentiment expressed in this verse is paralleled by the speech of the *Chándála* in the *Mrichchhakati* [p. 321, l. 4], thus translated by Prof. Wilson, 'In heaven itself the sun and moon are not free from change [*vipattim labhete*]: how should we poor weak mortals hope to escape it in this lower world? One man rises but to fall, another falls to rise again,' etc.

¹ 'The moon having disappeared, even the lotus no longer gladdens my sight, its beauty being now only a matter of remembrance. The sorrows produced by the absence of a lover are beyond measure hard to be supported by a tender-girl.' Some species of the lotus-plant (especially the white esculent kind) open their petals during the night and close them during the day, whence the Moon is often called the Friend, Lover, or Lord of the lotuses [*Kumuda-bāndhava*, *kumudini-nāyaka*, *Kumudésa*]. *Abalá-janasya*: The Bengálí have *abalá-janena*. The genitive is equally admissible. Compare *śriyo durāpah*, which is the Bengálí reading for *śriyá-durāpah* at p. 117, l. 13, and *svabhāvas tasya duratikramah*: *Hitop.* l. 1945:

अनसूया ॥ प्रविश्य पटाक्षेपेण ॥ एवं नाम विषयपरासुखस्यापि

अनसूया ॥ प्रविश्य पटाक्षेपेण ॥ एवं नाम विषयपरासुखस्यापि

1 'With a hurried toss of the curtain.' *Patākshepena* (so read all the Devanāgarī MSS., and K.) is from *pata*, with the same sense as *apati*, i.e., 'the curtain separating the stage from the *nepathya*' [see p. 2, note 2] and *ākshepa*, 'tossing aside.' The Bengālī reading is *apati-khepena*. *Patākshepena* = *yavanikāpanodanena* : K. : = *akasmāt*, 'suddenly.' Ś. 'The entrance of an actor under the influence of flurry caused by joy, sorrow, or any other emotion [*harsha-sokādi-janita-sambhrama-yuktasya*] is made with a toss of the curtain.' K.

The following verses have not the authority of the Devanāgarī MSS., nor of K., but are given immediately after verse 83 in the Bengālī MSS., and in the Calcutta and French editions, supported by Ś. :—

अपिच ।

कर्कशूनाम् उपरि तुहिमं रञ्जयत्ययसन्ध्या

दार्भं मुञ्चत्युटजपटलं वीतनिद्रो मयूरः ।

वेदिप्रान्तात् खुरविलिखिताद् उत्थितश्चैष सद्यः

पश्चाद् उच्चैर्भवति हरिणः स्वाङ्गम् आयच्छमानः ॥

अपिच ।

पादन्यासं चितिधरगुरोर् मूर्ध्नि कृत्वा सुमेरोः

क्रान्तं येन क्षयिततमसा मध्यमं धाम विष्णोः ।

सोऽयं चन्द्रः पतति गगणाद् अल्पशेषैर् मयूखैर्

अत्यारूढिर् भवति महताम् अययपञ्चनिष्ठो ॥

'Moreover, the early dawn impurples the dew-drops upon the *jujubes*: the peacock, shaking off sleep, quits the *darbha*-grass-thatch of the cottage: and yonder the antelope, rising hastily from the border of the altar impressed by his hoofs, afterwards raises himself on high, stretching his limbs. Moreover, after planting his foot on the head of *Sumeru*, lord of mountains, the Moon, by whom, dispersing the darkness, the central palace of Vishnu has been invaded, even he, descends from the sky with diminished beams. The highest ascent of the great terminates in a fall.'

रम्यं जगत्सु न एतन् न विदितं । तेन राज्ञा प्रकुमलायाम् अना-
यासं प्राचरिदंति ।
र्यम् प्राचरितम् इति ।

श्रियः । यावद् उपस्थिता होमवेक्षां गुरवे निवेदयामि ॥ इति
निष्क्रान्तः ॥

अनसूया । प्रतिबुद्धावि किं करिष्यामि । न मे उचितेष्वपि निज-
करिष्येत्सु कृत्यानां प्रसरति । कामो दानि सकामो भवतु । जग-
तः करणीयेषु हस्तपादाः प्रसरन्ति । काम इदानीं सकामो भवतु । येन
असत्यसन्धे जने शुद्धहृदया सखी पदं कारिता । अथवा दुर्वासः प्राप

¹ 'It is not unknown to this person [myself], however withdrawn (she may be) from worldly concerns, that an indignity has been wrought towards Śakuntalā by that king.' 'Evam nāma is the reading of the Mackenzie MS., supported by K. Na etat na viditam is given on the authority of K. Imassa is inserted from the old MS. [E. I. H., 1060]: Śankara has amushya janasya. The other Devanāgarī MSS. read yadyapi nāma vishaya-parān-mukhasyāpi janasya etan na viditam tathāpi tena, etc. The margin of the Bengālī MS., as well as that of Chézy, has a note referring vishaya-parān-mukhasya janasya to Kanwa; but a comparison of other passages shews that by ayaṃ jana, the person speaking is commonly intended. Andryam, i.e., Śakuntalā-vismarana-rūgam, 'consisting of the forgetting of Śakuntalā.' Ś. and Ch.

² 'The time for (making) the burnt-offering:' see page 148, note 3.

³ 'Although wide-awake, what shall I do? My hands and feet do not move-freely in their own usual occupations. Let Love now be possessed of his wish [enjoy his triumph], by whom our innocent-minded friend has been made to place confidence in that perfidious man.' Uchiteshu karantyeshu, Such as 'gathering flowers, etc.:' Ś. Sa-kāmo = kṛitārthi, 'one who has attained his end:' Ś. Compare bhavatu pancha-rāṇaḥ kṛiti: Vikram., Act 2.

एसो विचारेदि । असह्य कचं मो राएसी तारिसाणि मन्निअ
एव विकारयति । अन्यथा कचं स राजर्विस्तादृशानि मन्सयित्वा
एत्तिअस्स कालस्स लेहमत्तन्नि ण विसज्जेदि । ता इदो अहिणा-
एतावतः कालस्स लेखमाचमपि न विसर्जयति । तस्माद् इतो ऽभिज्ञा-
यं अङ्गुलीअअं से विसज्जेम । दुक्खसोले तवस्सिजणे को अत्तत्थी-
नम् अङ्गुलीयकम् अस्स विसर्जयावः । दुःखशीले तपस्सिजने को ऽभ्यर्थ-
अद् । एं महीगामी दोसोत्ति ववसिदावि ण पारेमि पवासपडिणि-
ता । ननु खशीगामी दोष इति व्यवसितापि न पारयामि प्रवासप्रतिनि-
उत्तस्स तादकस्सवस्स दुस्सन्तपरिणीदं आधणमत्तं मउन्दत्तं पिण्डे
दुस्सत्त तातकास्सपस्स दुय्यन्तपरिणीताम् आपन्नसत्तां शकुन्तलां निवे-
दिदुं । इत्थंगए अप्पेहिं किं करणिज्जं ।
इयितुं । इत्थंगते ऽस्माभिः किं करणीयं ।

Asatya-sandhe = *asatya-pratijne* : *S.* = *mithyā-pratijne* : *Ch.* : lit., 'one who is not true to his contract [*sandhi*].' *Śuddha-hṛdaya* is the reading of two Devanāgarī MSS., and of the Bengālī. *Padam* = *sthānam*, 'a place' : *S.* = *vyavasāya* or *vyavasiti*, 'industry,' 'application,' 'business' : *Ch.* and *Amara-kosha*, p. 317, l. 4. Hence *padam kri* in the causal must mean 'to cause to have dealings or transactions with,' 'to cause to apply one's self,' 'to cause to take up a station;' whence may easily flow the interpretation, 'made to trust.' Compare a similar phrase in *Kumāra-sam.*, vi., 14, where also the commentators explain *padam* by *vyavasāya*.

¹ 'Or rather, it is the curse of Duvāsas that has caused the change.' *Athavā* : see p. 24, line 1; page 30, note 1. *Vikarayaṭi* : see p. 130, note 1.

² 'Among ascetics inured-to-hardships, who is to be solicited (to carry the ring to the king)? Assuredly, even though I were convinced that blame was attributable to Śakuntalā, I should not have the power to make known to Father Kāśyapa (just) returned from his pilgrimage, that Śakuntalā is married to Dushyanta, and is pregnant. Such being the case, what is to be done by us?' *Dukkhā-ñāle* : so read all the Devanāgarī; the oldest Bengālī, supported by *Ch.*, has *nirdukkha-ñāle*. *Sakhi-gāmi* : see p. 41, note 2. *Pyavasitā*, pass. part. of *vy-ava-so*, 'to determine,' 'resolve,' 'strive;' also 'to

प्रियंवदा ॥ प्रविश्य सहर्षं ॥ सखि । तुवर तुवर सउन्दलाए

प्रियंवदा ॥ प्रविश्य सहर्षं ॥ सखि । तरय तरय शकुन्तलायाः
पट्याणकोदृशं शिञ्जतिदं ।

प्रस्थानकौतुकं निर्वर्तयितुं ।

अनसूया । सखि । कह एह ।

अनसूया । सखि । कथम् एतत् ।

प्रियंवदा । सुणाहि दाणिं । सुहृमदृष्टं पुच्छिदुं सउन्दलासम्भासं

प्रियंवदा । शृणु इदानीं । सुखशयितं प्रभुं शकुन्तलासकाशं
मदन्ति ।

गतास्मि ।

अनसूया । तदो तदो ।

अनसूया । ततस्ततः ।

प्रियंवदा । दात्र एणं लज्जावणदमुहि परिस्साजिअ सअं नादक-

प्रियंवदा । तावद् एनां लज्जावणतमुखीं परिविज्ज्य खयं तातका-
सुखेण एवम् अहिणन्दिदं । दिट्ठिआ । धूमाउलिददिट्ठिणेवि जअमा
शयेन एवम् अभिनन्दितं । दिट्ठ्या । धूमाकुलितदृष्टेरपि यजमा-

be persuaded,' 'convinced,' as in *Rāmāy. ii., 12, 61, satim tvām vyavasāyāmi. Pārayāmi* is either the causal form of *prī* meaning 'to accomplish,' 'fulfil,' and thence 'to be able,' or is a nominal from *pāra*, 'the other side,' 'the end.' *Ittham-gate, i.e., evamprāpte karmāni.*

¹ 'Hasten to celebrate [complete] the festivities at the departure of Śakuntalā.' *Prāsthāna-kautūkam* = *prayāna-mangalam*, 'festive solemnities which take place at the departure of a member of the family.'

² 'To inquire (whether she had had) a comfortable sleep.' *Pucchhidum* for *prashṭum*, so reads my own Bombay MS., supported by a parallel passage in *Mālavikāgn., 44, 7, suham pucchchhidum āgatā*. The other Devanāgarī have *suha-saida-pucchchhid* for *sukha-śayita-prachchhikā*, which is given as another reading in the *Mālavikāgnimitra*. Dr. Boehtlingk remarks that the agent may be used with the sense of a fut. part. active and refers to Pāṇini., iii., 3, 10.

एतस्मात् पात्रं एव आहुती पठिता । वस्ते । सुसिद्धपरिदक्षा विश्व
 मन्त्र पात्रके एव आहुतिः पतिता । वस्ते । सुशिक्षपरिदक्षा इव
 विज्ञा अमोघणिज्ञा संवृत्ता । अथ एव इमिपरिदक्षितं तुम्भक्तुं
 विद्या अशोचनीया संवृत्ता । अथ एव अविप्रतिरक्षितां त्वां मर्तुः
 मन्त्रासं विसृज्यमिति ।

सकाशं विसर्जयामीति ।

अनसूया । अहं केन सूददी तादकस्यस्य वृत्तानां ।

अनसूया । अथ केन सूचितवत्तातकाश्चपत्य वृत्तानां ।

प्रियंवदा । अग्निमरणं पविष्टस्य शरीरं विना कन्दोमया वाच्यः ।

प्रियंवदा । अग्निमरणं प्रविष्टस्य शरीरं विना कन्दोमया वाच्यः ।

¹ 'By father Kanwa [see p. 22, note 1] having of his own accord embraced her whilst her face was bowed down with shame, she was thus congratulated [congratulation was made] "Hail (to thee)! the oblation of the sacrificing priest, although his sight was obscured by the smoke, fell directly into the fire:"' see note 3 below, and p. 95, note 1: *Dhūmākūlita* : Cf. p. 66, l. 2. *Yajamānasya* : see p. 95, note 1.

² 'My child, as knowledge delivered over to a good student (is not to be deplored; so has it) come to pass that thou art not to be sorrowed for. This very day I dismiss thee protected by [under the escort of some] Rishis to the presence of (thy) husband.' Compare *Manu*, ii., 114, 'Learning having approached a Brāhman said to him, "I am thy divine treasure, deliver me not to a scorner, but communicate me to that student who will be a careful guardian of the treasure."' The Bengālī and K. insert *me* before *asochaniyā*, and read *parigrihitām* for *pratirakṣitām*.

³ 'By an incorporeal [without body, without visible speaker] metrical speech (addressed to him from heaven), where he had entered the fire-sanctuary.' *Sartram vind*, i.e., *śrīśre Saraswatya niveditā*, 'he was informed by Saraswatī (by a voice) in the sky.' Ś.: see p. 96, note 3. *Agni-saranam* = *agnyagāram*, 'the place where the sacred fire was kept;' = *yajna-sāla*, 'hall of sacrifice.' Schol. Chézy. Fire was an important object of veneration with the ancient Hindūs, as with the ancient Persians. Perhaps the chief worship recommended in the Vedas is that of Fire and the Sun.

अनसूया ॥ सविस्त्रयं ॥ कहेहि ।

अनसूया ॥ सविस्त्रयं ॥ कथय ।

प्रियंवदा ॥ संस्कृतम् आश्रित्य ॥

दुष्यन्तेनाहितं तेजो दधानां भूतये भुवः ।

Brāhmans when they married and became householders, unless they intended giving up their sacerdotal office, kindled with two pieces of the hard Śamī, Arāṇi, or Khadira wood, or with a piece of the Śamī and Aśwattha wood [see page 23, note 2], a sacred fire [*homāgni*, *grihyāgni*, *hutaṅni*] which they deposited in a cavity or hearth called Kuṇḍa or Vitāṇa, in some hallowed part of the house; or, like the Persians, in some sacred building proper for the purpose [called *agnyāgāra*, Manu, iv., 58, *homa-śāld*, *agni-griha*], and which they carefully kept lighted throughout their lives, using it first for their nuptial ceremony [Manu, ii., 231; iii., 171; Sir W. Jones, vol. iii., 127], and for the regular morning and evening oblations to Agni [*homa*, *hotra*], performed by dropping clarified butter, etc. into the flame, with prayers and invocations [Manu, xi., 41; iii., 81, 84, 85. See also p. 133, note 1 of this book]; for the performance of solemn sacrifices [Manu, ii., 143]; for the Śrāddha or obsequies to departed parents and ancestors [Manu, iii., 212, *et seq.* See also page 112, note 1 of this book]; and finally, for the funeral pile. The perpetual maintenance of this sacred fire was called *agni-hotra*, *agnyādāna*, *agni-rakṣaṇa*; and the consecration of it, *agnyādheya* [Manu, ii., 143]; and the Brāhman or householder who maintained it, *agni-hotrin*, *dhītāgni*, *agnyāhita*, *sāgnika*. At Benares even to this day, according to Sir W. Jones, many *agni-hotras* are continually blazing. Sometimes the householder did not himself attend to the sacred fire, but engaged an officiating priest [*ritvij*, *yajamāna*, *agnidhra*: see p. 95, note 1; p. 96, note 2]. The Brāhman who did not maintain a fire was called *andhitāgni* [Manu, xi., 38]. According to Manu, iii., 212 (with commentary) there were three periods when he was necessarily without it, viz., just before his investiture, before his marriage after the completion of his studentship, and at the death of his wife; but the usual daily oblation was then to be placed in the hand of a holy Brāhman, who is said to be one form of fire [see p. 74, note 3; p. 49, note 2]. Sacred fire is sometimes considered to be of three kinds [*tretā*, 'the triad of fires']: 1. Gārhapatya, nuptial or household; 2. Ahavanīya, sacrificial, taken from the preceding,

अवेहि तनयां ब्रह्मज्जग्निगर्भां शमीमिव ॥ ८४ ॥

अनसूया ॥ प्रियंवदाम् आश्लिष्य ॥ सखि । पित्रं मे । पित्रं मे । किन्तु
अनसूया ॥ प्रियंवदाम् आश्लिष्य ॥ सखि । प्रियं मे । प्रियं मे । किन्तु
अस्य एव शकुन्तला नीयते इति उत्कण्ठासाधारणं परितोषम् अनु-
भवंति ।

भवामि ।

प्रियंवदा । ममि । यच्च दाव उत्कण्ठ विनोदहृत्तामो । सा
प्रियंवदा । सखि । आवां तावद् उत्कण्ठां विनोदयिष्यावः । सा
तवस्मिणी शिष्यता दाव ।

तपस्विनी निर्दृता भवतु ॥

and prepared for receiving oblations; 3. Dakshina, that placed towards the south, or ceremonial, taken from either of the former. See Prof. Wilson's Introduction to the Vikramorvaśī, p. 8, and Mapu, ii., 231. The man who maintained all these three was called *trotāgni*.

¹ [Having recourse to Sanskrit.] Know that (thy adopted) daughter, O Brāhman, has conceived a glorious-germ [seed] implanted [lodged, deposited] by Dushyanta for the welfare of the earth, as the *śamī*-tree is pregnant with fire.' *Śamī*, 'a thorny kind of acacia:' [see the last note, and p. 23, note 2.] The legend is that the goddess Pārvatī being one day under the influence of strong passion, reposed on a trunk of this tree, whereby an intense heat was generated in the pith or interior of the wood, which ever after broke into a sacred flame on the slightest attrition. *Ahita* = *arpita*. *Tejah* = *śukra*: Ch. Cf. Raghu-v., ii., 75; Megh., verse 45. 'By this it was indicated that Śakuntalā would have a son in glory equal to Agni:' Ś.

² 'O friend, how pleased I am! but when I think that this very day Śakuntalā is being conveyed away (to her husband's house), I feel a satisfaction mingled [associated] with regret.' *Iti*, 'so thinking:' see page 140, note 2. *Utkanṭhā-sādhārana*, lit., 'in common with regret or sorrow.' 'I am partly glad, partly sorry:' Ś.

³ '(Only) let this (our) poor-sister be made happy.' *Tapaswin*, 'a

चनसूया । तेन हि एतस्मिन् चूडसाहावलम्बिते णारिणरसमुद्रके
 • चनसूया । तेन हि एतस्मिन् चूडसाहावलम्बिते नारिकेरसमुद्रके
 एतस्मिन् एव कालान्तरक्षमा निक्षिप्ता मय केशरमालिका ।
 एतस्मिन् एव कालान्तरक्षमा निक्षिप्ता मया केशरमालिका ।
 ता इमं हस्तमभिहितं करेहि । जाव अहमि ते भिक्षुकाञ्चन
 तद् इमां हस्तमभिहितां कुरु । यावद् अहम् अपि अस्या मृगरोचनां
 तित्यमिति च दुष्वाकिसलञ्चाणिनि मङ्गलममानक्षणाणि विरचयामि ।
 तीर्थमृत्तिकां दूर्वाकिसलयानीति मङ्गलसमालम्बनानि विरचयामि ।

'devotee,' also denotes a person in a pitiable state, a poor wretch. *Nivṛita* = *sūthita-chittā* : Ś.

‘Therefore in this cocoa-nut box, suspended on a bough of the Mango, a Kēsara-garland, capable of (keeping fresh for) the intervening period, was with this very object deposited by me. Therefore make it rest on (thy) hand [take it down with thy hand].’ *Nārikera* or *nārikela*, ‘the cocoa-nut,’ ‘the fruit of the cocoa-nut tree.’ *Chūta* or *Amra*, the Mango-tree [*Mangifera Indica*]. *Kālāntara-kṣama* = *virāla-kāla-sthāyini* : Ś. *Kēśara-mālīkā*, ‘a wreath made of the flowers of the Bakula.’ see p. 25, note 1. This was probably a *mangala-puṣhpa-mayī śraj*, or garland made of auspicious flowers, to be suspended round the neck of Śakuntalā, such as that described in *Raghu-vamśa*, vi., 84. Śāṅkara and the Bengālī read *kēśara-guṇḍā* or *kēśara-chūṇḍā*, and Śāṅkara observes that the fragrant dust of this plant is much used by women in making unguents [*udvartana*].

‘Whilst I also will compound auspicious unguents composed of *Mriga-rochana*, holy earth, (and) *Dūrbā* sprouts.’ *Mriga-rochana* is said to be either the concrete bile of a deer or an exudation from his head, used as a medicine, a yellow dye or a perfume: see Wilson, under *Gorochana*. The latter word is the reading of the Bengālī MSS. *Tīrtha-mṛttikā* is earth brought from *tīrthas* or holy bathing-places: see p. 16, note 2. *Dūrbā*, ‘bent-grass’ [*Agrostis Linearis*, *Panicum Dactylon*], a kind of sacred grass, not quite so sacred as *darbha*, but possessing many virtues, and used for the *argha*: see p. 35, note 3. Sir W. Jones says of it, ‘Its flowers in their perfect state, are among the loveliest objects in the vegetable world, and appear, through a lens, like minute rubies and emeralds. It is the sweetest

प्रियंवदा नह करोषद् ।

प्रियंवदा । तथा क्रियतां ।

॥ अनसूया निष्क्रान्ता । प्रियंवदा नाद्येन सुमनसो गृह्णाति ॥

नेपथ्ये । गौतमि । आदिष्यन्तां शार्ङ्गरवमित्राः शकुन्तलानवनीय ।

प्रियंवदा ॥ कर्णं दत्त्वा ॥ अणसूये । सुकर । सुवर । एते ख सु रम्ये ।

प्रियंवदा ॥ कर्णं दत्त्वा ॥ अनसूये । तरय तरय । एते खलु हस्ति-

णाञ्जनामिणो वसीवो महावीर्यनि ।

नापुरगामिन चक्षयः शब्दायन्ते ।

अनसूया ॥ प्रियं स मालम्बनहस्ता ॥ मत्ति । एत्ति । गच्छन् ।

अनसूया ॥ प्रविश्य मालम्बनहस्ता ॥ सखि । एहि । गच्छावः ।

॥ इति परिक्रामतः ॥

प्रियंवदा ॥ विलोक्य ॥ एषा सुक्रीडय एव शिखामार्जिता

प्रियंवदा ॥ विलोक्य ॥ एषा सूर्योदये एव शिखामार्जिता

and most nutritious pasture for cattle, and its usefulness, added to its beauty, induced the Hindús to believe that it was 'the mansion of a benevolent nymph.' The Atharva-Veda celebrates it thus: 'May Dúrbá, which rose from the water of life, which has a hundred roots and a hundred stems, efface a hundred of my sins, and prolong my existence on earth for a hundred years.' *Samálambhana* is the act of smearing the body with coloured perfumes, such as saffron, sandal, etc.; the plural is here used for the unguents themselves, which are said to be *mangala*, 'conducive to good fortune.' The Bengálí have *samálambhanam*.

¹ 'Śárngarava and the (other) good-people:' see page 6, note 2. The Bengálí have *Śárngarava-śdradvata-mīśráh*. According to Ś. and Ch. these were the names of two *śishyáh*, 'religious students,' pupils of Kanwa.

² 'Truly these Rishis who are to go to Hastinápura are being called.' *Śabdāyante* (so written by Ch.) = *dhūyante*: Ś. and Ch. It is the passive form of the nominal *śabdāyate*: Śankara has *śabdāyante*, which could only mean 'they sound,' 'make a noise'; Pānini, iii., 1, 17. *Hastinápura*, [lit., 'the city of elephants'] was the ancient Delhi, situated on the Ganges, and the residence of Dushyanta.

प्रतिष्ठितनीवारहस्ताभिः स्वस्तिवाचनिकाभिस् तापसीभिर् अभि-

नन्द्यमानां शकुन्तला तिष्ठति । उपसर्पाव एनां ॥ इत्युपसर्पतः ॥

॥ ततः प्रविशति यथोद्दिष्टव्यापारा आसनस्था शकुन्तला ॥

तापसीनामन्यतमा ॥ शकुन्तलां प्रति ॥ जाते । भर्तुर्, वज्रमान-

सूचकं महादेवीशब्दं लभंस् ।

द्वितीया । वत्से । वीरप्रसविनी भव ।

तृतीया । वत्से । भर्तुर्, वज्रमता भव ।

‘There stands Sakuntalā at earliest sunrise, with her locks combed-and-washed, in the act of being congratulated by the holy-women, (having) consecrated wild-rice in their hands, (and) invoking-blessings-with-their-offerings.’ *Śikhā-mārjita*, lit., ‘having her top-knot combed and cleansed,’ a compound similar to *śirah-sṛta*, ‘having the head bathed.’ The Bengālī MSS. have *kṛita-majjand*. *Swasti-vāchanikābhīḥ* is here an epithet of the women who make the *swasti-vāchanam*, i.e. (according to K.) ‘a gift of flowers, sweetmeats [*prahelaka*], fruit, or any eatables presented with good wishes and prayers for the blessing of some deity.’ It is especially the blessing which is coupled with the gift.* In the present case the hallowed rice which they held in their hands, might have constituted the offering which accompanied the *swasti-vāchanam*. *In the *Vikramorvaśī* the *Vidūshaka* is propitiated by a *swasti-vāchanam* (or *-nakam*), consisting of a *modaka-śarḍa*, ‘dish of sweetmeats.’ Birthday-gifts, wedding-presents, Christmas-boxes, etc., with their accompanying compliments, are the *swasti-vāchanaka* of our day. The words *vāyana* and *vāyanaka* seem to have a similar signification, though without any necessary implication of good-wishes. *Nivāra*, ‘wild-rice,’ *Manu*, vi., 16.

² ‘My child, take the title of “Great Queen” indicative of the high

॥ इत्याशिषो दत्त्वा गौतमीवर्जं निष्क्रान्ताः ॥

मन्त्रो ॥ उपसृत्य ॥ सखि । सुखमार्जनं ते भवतु ।

सखी ॥ उपसृत्य ॥ सखि । सुखमार्जनं ते भवतु ।

शकुन्तला । मातुः मे मनीषा । इति । निषीदत ।

शकुन्तला । स्नागतं मे सखीभ्यां । इतो निषीदत ।

उभे ॥ मङ्गलपाचाण्यादाय । उपविश्य ॥ हला । सज्जा भव ।

यावन्मङ्गलसमालम्भनं विरचयावः ।

शकुन्तला । एतदपि बलमन्त्र्यं । दुर्लभम् । इदानीं मे सखीमण्डनं

भविष्यति ॥ इति वाच्यं विवृजति ॥

उभे । सखि । उचितं न ते मङ्गलकाले रोदितुं ॥ इत्यश्रूणि प्रमृज्य

नाभ्येन प्रसाधयतः ।

esteem of (thy) husband.' *Jātā*, 'a child,' is used affectionately in addressing any young female. *Mahā-devī*, 'chief queen:' compare p. 124, note 1.

¹ 'May it be to thee an auspicious ablution!' i.e., May it bring thee good fortune! May it be an omen of happiness to thee!

² 'Taking up the propitiatory-vessels,' i.e., the vessels containing the flowers, unguents, etc., intended to propitiate Fortune in favour of *Śakuntalā*. So read all the Devanāgarī MSS., excepting one (Colebrooke's), which has *patrdni*.

³ 'This (friendly service of yours) too ought to, be highly valued (by me). The being attired by (you) my friends, will now be a rare-occurrence. [*So she sheds tears.*]' *Visrijati* is the reading of my own Devanāgarī MS.; the others have *viharati*.

प्रियंवदा । आभरणोचितं रूपम् आश्रमसुलभैः प्रसाधनैर् विप्र-

कार्यते ।

॥ प्रविशोपायनहस्ताव् च विकुमारकौ ॥

उभौ । इदम् अलङ्करणम् । अलङ्घ्यताम् अभवती ।

॥ सर्वा विलोक्य विस्मिताः ॥

गौतमी । वत्स नारद । कुत एतत् ।

प्रथमः । तातकाश्रमप्रभावात् ।

गौतमी । किं मानसी सिद्धिः ।

द्वितीयः । न खलु ! श्रूयतां । तत्रभवता वयम् आश्रमाः ।

शकुन्तलाहेतोर् वनस्पतिभ्यः कुसुमान्याहरतेति । तत इदानीं

क्षौमं केनचिद् इन्दुपाण्डु तरुणा माङ्गल्यम् आविष्कृतं

निष्कृतश्चरणोपभोगसुलभो लाचारसः केनचित् ।

अन्येभ्यो वनदेवताकरतलैर् आपर्दभागोत्थितैर्

दत्तान्याभरणानि तत्किमलयोद्भेदप्रतिदन्दिभिः ॥ ८५ ॥

¹ '(Thy) person worthy of (the costliest) ornaments is disfigured by decorations easily procured in a hermitage,' i.e., Thy beauty which deserves to be set off by golden ornaments, etc., is impaired by such decorations as sprouts of *Durbá-grass*, etc.: Ś. *Viprakāryate*: K. has *vikāryate*, the Bengālī *vipralabhyate* and *vipratdāryate*.

² 'Was it a mental creation?' i.e., Were these ornaments created by the power of his mind? Kāṭav. has *sṛishtiḥ* for *siddhiḥ*. Compare p. 79, note 1.

³ 'Bring hither flowers for Śakuntalā from the trees of the forest.'

⁴ 'By a certain tree a fine-linen-robe white-as-the-moon indicative-of-

प्रियंवदा ॥ शकुन्तलां विलोक्य ॥ हला । अनया अभ्युपपत्त्या

सहदा द्वे भक्त्या मेरे वपुषोऽप्युज्ज्वला वक्षसि ।

सूचिता ते भर्तुर् गृहे ऽनुभवितव्या राजलक्ष्मीः ।

good-fortune was made to appear [produced]; by another, juice-of-lac, ready for the use of [the dyeing of] the feet was distilled [exuded]; from others, ornaments were presented by the hands [palms] of wood-nymphs raised (so as to be visible) as far as the wrist, emulating the first sprouting of the young-shoots of those (trees). *Kṣauma* = *vālkala-vastra-bheda*: Ch. *Kṣaumam māngalyam* = *dukūlam mangalārham*: Ś. *Māngalya* may mean 'with words of good omen,' 'with blessings and prayers for good fortune' [*kalyāṇa vākyaṇi*] such as "May she be the beloved wife of her lord," etc.: Ś. *Indu-pāṇḍu* = *chandra-dhavalam*. *Āvishkṛitam* = *udbhāritam*: K.: = *dānāya prakāśitam*: Ś. *Nishkṛītah* = *udgīrṇah*. *Charanopabhoga-sulabho*: some of the Bengālī have *charanoparāga-subhago*; the oldest have *upabhoga*. *Sulabha* is here equivalent to *kṣama* or *yogya*, 'adapted.' Compare Kumāra-s., v. 69. *Lākṣhā* = *alakta* or *alaktaka*, 'lac,' 'a red dye,' prepared from an insect, analogous to the cochineal insect. This minute red insect is found in great numbers in the Palāśa, Indian fig-tree, and some other trees. It punctures the bark, whence exudes a resinous milky juice, with which it surrounds itself in a kind of nest, and which when dry may be broken off, and used for various purposes. This hardened and reddened substance is variously called gum-lac, shell-lac, stick-lac, etc. *Āparva*, etc. = *parva-bhāga-par-yantam udgatāṇi*. *Parva-bhāga* = *maṇi-bandha*, 'the wrist': K. *Ā*, 'as far as,' generally requires the ablat. c. of a word not in composition, as *āmaṇi-bandhāt pāṇih*, 'the hand as far as [from] the wrist.' It may sometimes have the sense of 'from,' as in *ādar'sandh*, 'from the first sight.' *Tat-kisalaya*, etc.: the Bengālī and Ś. read *nah*, 'to us,' for *tat*, and *kīśalaya-ehchhāya-parispardhibhik*, 'rivalling the hue of young shoots.' According to Kavikanthahāra, quoted by Ś., ornaments are divided into four kinds:—1. *Āvedhya*, as ear-rings, etc.; 2. *Bandhanya* or *Vedhya*, as flowers, etc.; 3. *Kṣhepya* or *Prakṣhepya*, as anklets, foot-ornaments, etc.; 4. *Āropya*, as necklaces, garlands, etc.

1. 'By this favour, royal fortune is indicated as (ever) to be enjoyed by thee in the house of thy husband.' *Ābhyupapattya* = *erikshānugraheṇa*, 'by

॥ शकुन्तला व्रीडां रूपयति ॥

•प्रथमः । गीतम । एहोहि । अभिवेकोत्तीर्णाय काश्यपाय
वनस्पतिमेवां निवेदयावः ।

•द्वितीयः । तथा ।

॥ इति निष्क्रान्तौ ॥

सख्यौ । अये अनपभृक्तभूषणोऽयं जनः । चित्रकर्मपरिचयेन

•अङ्गेषु ते आभरणविनियोगं कुर्वः ।

शकुन्तला । जाने वां नैपुणं ॥ उभे नाख्येनालङ्कृतः ॥ १

॥ ततः प्रविशति स्नानोत्तीर्णः काश्यपः ॥

काश्यपः ।

यास्यत्यद्य शकुन्तलेति हृदयं संस्पृष्टम् उत्कण्ठया-

कण्ठः स्तम्भितवांघट्तिकलुषश्चिन्ताजडं दर्शनं ।

वैक्लव्यं मम तावद् ईदृशमपि स्नेहाद् अरण्यौकसः

पीडयन्ते गृहिणः कथं नु तनयाविश्लेषदुःखैर् नवैः ॥ ८६ ॥

the favour of the sylvan deities.'

¹ 'Returned [come up] from bathing.' *Uttri* is 'to come out of the water,' 'to come to land.' So *jalād uttīrya*: *Mahābh.* 3, 211.

² 'We [these persons] are unused to ornaments. By our acquaintance with the art of painting we will make the arrangement of the ornaments on thy limbs.' *Anubahutta* for *anupabhukta* is the reading of my own MS. and the MacKenzie, supported by K. *Chitra-karma*, etc., 'by our knowledge of painting,' i.e., 'We will decorate thee in the manner we have seen in paintings. [*Chitra-likhane yathābharana-prayogo drishyō 'sti tenaiva prakāreṇa*: Ś.]

³ "This very day will Śakuntalā depart," at *suth*, (a thought), my

॥ इति परिक्रामति ॥

सखी । हला शकुन्तले । अवसितमण्डनासि । परिधत्स्व साम्रतं

चौमयुगलं ।

॥ शकुन्तलोत्थाय परिधत्ते ॥

heart is smitten with melancholy [grief for her loss]: my voice [throat] is agitated by suppressing the flow of tears: my sight is paralysed by anxious thought. So great indeed through affection (is) the mental-agitation even of me a hermit. How (much more) then, are heads-of-families afflicted by new pangs at separation from their daughters! *Iti*: see page 140, note 2. *Sansprishitam*, etc.: one MS. reads *sprishitam sanut-kantḥayā* [E. I. H., 1060]. *Kantḥah*, etc.: the Bengālī have *antar-vāshpa-bharoparodhi gadttam*, 'My voice is obstructed by the weight [*ādhikeyena*: Ś.] of suppressed tears.' *Vāshpa*, i.e., *āsrūnah pūrvāvasthā*, 'the first stage or state of a tear,' 'the hot moisture that overspreads the eye, before the tear-drop is formed:' K. *Darśanam* = *nayanam*, 'eye-sight.' *Jadam* = *vishayā-grāhakam*, 'having no perception of external objects:' or = *kārtavyāparichhedakam*, but in this case *darśanam* = *jñānam*: Ś. The effect of deep thought and abstraction of mind is to paralyse for the moment the organs of vision. Śankara quotes an aphorism of Bharata, *Nātrā-nāśāscha chintā cha bhrāntīśchotsuka-chetasām*. *Nu* is used *prāśne* 'in asking a question:' Ś. *Aranyaukas* = *vāna-prastha* or *aranya-vāsin*, 'one whose dwelling [*okas*] is in the woods,' 'a hermit:' see *vanaukas*. *Grihin* = *grihastha*, 'a householder,' 'the father of a family.' The Brāhman was required to divide his life into four stages or orders [*āśrama*]. In the first, he was a *Brahmachāri*, or 'student of religion,' under a preceptor [see p. 95, note 1]; in the second, a *Grihastha*, or 'householder,' living with his wife and children: in the third, a *Vānaprastha* [*vaikhānasah*] or 'anchorite,' living in the woods apart from his children, and sometimes also from his wife; in the fourth, a *Bhikṣuh*, or 'religious mendicant,' wandering from house to house, and subsisting on alms.

¹ 'Thy decoration [toilet] is completed. Now do thou put on the pair of linen vestments.' A Hindū woman's dress generally consisted of two

• गीतमी । जाते । एष ते आनन्दपरिवाहिणा चक्षुषा परिख-

जमान इव गुरूर् उपस्थितः । आचारं तावत् प्रतिपद्यस्व ।

शकुन्तला ॥ सग्रीडं ॥ तात । वन्दे ।

काश्यपः । वत्से ।

ययातेर् इव शर्मिष्ठा भर्तुर् बद्धमता भव ।

सुतं त्वमपि सदाजं सेव पुरुषम् अवाप्नुहि ॥ ८७ ॥

गीतमी । भगवन् । वरो खलु एषः । न आशीः ।

pieces: one covered the breast and shoulders, the other was a long robe enveloping the person. *Avasita-mandana* = *nishpanna-prasādhana*.

¹ 'Here close-at-hand-stands thy spiritual-father as if (already) embracing thee [about to embrace thee], with an eye overflowing with joy. Perform now the customary-salutation.' *Ānanda*, etc.: the Bengālī have *ānanda-vāshpa-parivāhina*: Compare page 89, line 5. *Āchāra*, 'good-manners,' 'the usual complimentary greeting.' *Padibajjassa* for *pratipadyasva* is the reading of my own MS. and the Mackenzie: Compare p. 135, line 4. The very same expression occurs in the 2nd. Act of the *Vikramorvaśī*.

² 'Daughter, be thou highly honoured of thy husband, as was Śarmishthā of Yayāti. Do thou also obtain a son, a sovereign monarch, as she (obtained) Puru.' Śarmishthā, according to K., was the daughter of Vriṣha-parvan, king of the *Asuras* or demons, and wife of Yayāti, son of Nahusha, one of the princes of the Lunar race, and ancestor of Dushyanta: see p. 14, note 2. The *Sāhitya-darpana* (p. 190) adduces this verse as an example of *dāśirvāda*, 'benediction' but reads (as also do the Bengālī) *patyur* for *bhartur*, and *putram* for *sutam*. According to Amara-Sinha (viii., 3), a *samrāj* is a sovereign prince, who has performed a *Rājasiya* sacrifice, and exercises despotic sway over others.

³ 'This is actually a boon (conferred), not a (mere) benediction.' '*San-*

काश्यपः । वत्से । इतः सद्यो ऊताग्नीन् प्रदक्षिणीकुर्वस्व ।

॥ सर्वे परिक्रामन्ति ॥

काश्यपः ॥ चक्रवर्त्तुः आशास्ते ॥

अमी वेदिं परितः कुम्भधिष्ण्याः

समिदन्तः प्रान्तसंस्तीर्णदर्भाः ।

अयन्नन्तो दुरितं हव्यगन्धैर्

वैतानास्त्वां वज्रयः पावयन्तु ॥ ८८ ॥

tushta-devādinām avāśyam-bhūvi vachanam varah, āststu kaddchit phala-dāyini vik. 'A vara is the promise of a propitiated deity, etc., which must necessarily come to pass; an āstis is a benediction which occasionally bears fruit [comes true]:' Ch. Ś.

¹ 'My child, this way! do thou at once circumambulate the sacrificial fires:' See page 148, note 3. *Sadyo-hutāgnīm* = *tatkshana-kṛita-homdg-ntm*: Ś. The Taylor and my own MS. has *sadyohutān*. *Sadyo* may, however, be separated from the next word, and translated 'at once,' 'immediately.' The rite of circumambulation is performed by slowly walking round any object, keeping the right side towards it.

² '[Pronounces a blessing in the metre of the Rik, i.e., according to the usual metre of the Rik-veda.] Let these fires taken-from-the-sacred hearth [*varīṇāṁ*] whose places are fixed round the altar, fed with (consecrated) wood, having darbha [*kūśa*] grass strewed around the margin, destroying sin by the perfume of the oblations, purify thee.' The Rik-veda is the most celebrated of the four most ancient sacred books of the Hindus. It consists of metrical hymns or prayers termed

Verse 88. TRISTUP CHATUSH-PADĀ, a form of VAIDIK metre, consisting of four times eleven syllables, the first and third half-lines resembling the VĀTORMĪ, and the second and fourth, the ŚĀLINĪ variety of TRISTUPH. In the second, however, the first syllable is short.

— — — — — || — — — — —
— — — — — || — — — — —

In the Rik-veda, i., 59, 5, the first pāda is exactly like the first in the above scheme, but the other pādas are arranged differently, as far at least as the seventh syllable. Kālidāsa, accustomed to the strictness of the later Sanskrit metres, seems here to have endeavoured to imitate the Vaidik rhythm, in which greater liberty was allowed. Thus he produced a verse too irregular to come under any of the later metres, but rather too regular for a Vaidik hymn.

प्रतिष्ठस्तेदानीं ॥ चतुष्टिषेपं ॥ क ते शार्ङ्गरवमित्राः ।

• श्रियः ॥ प्रविश्य ॥ भगवन् । इमे स्मः ।

काश्यपः । भगिन्यास्ते मार्गम् आदेश्यं ।

• शार्ङ्गरवः । इत इतो भवती ॥ सर्वे परिक्रामन्ति ॥

काश्यपः । भो भोः सखिहितास्तपोवनतरवः ।

पातुं न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु वा

नादत्ते प्रियमण्डनापि भवतां स्नेहेन वा पक्कवं ।

śuktas or *mantras*, each stanza of which is called a *rich* or *rik*, addressed chiefly to the gods of the elements, Fire, Air, etc., and ascribed to different holy authors, styled *Rishis*. *Asya vṛttasya vedoktāśhrvāda-saḍṛi-śatwam agni-prayuktatvādāi boddhavyam*, 'It is to be understood that there is a similarity between the metre of this verse and that of the benedictions uttered in the Vedas addressed to fire, etc.:' K. It is certain that the verse itself does not occur in the *Rig-veda*, but the metre [see p. 160] resembles that which commonly prevails there. Doubtless Kālidāsa intended it as an imitation of the sacred style of poetry. 'That it is addressed to Agni constitutes another point of resemblance. *Faitāṇās*: see p. 148, note 3; p. 97, note 2. *Kṛipta-dhish-nyāh* = *rachitādhishtāndh*. *Prānta-sanstirṇa-darbhāh*, i.e., *pārśweshu chatas-rishu dikshu sankirṇa darbhā yeshām*. At a sacrifice, the fires, severally termed *Āhavanīya*, *Mānjaliya*, *Gārhapatya*, and *Agnidhriya*, were lighted at the four cardinal points, east, west, north, and south, and *kuśa-grass* [see p. 18, note 1] was scattered round each fire. See Wilson's translation of the *Rig-veda*, p. 3, note 1; and compare *Rig-veda*, vii., 13, 'Thou, four-eyed Agni, blazest as the protector of the worshippers,' etc. *Pālayantu* = *rakshantu* is the reading of all the Bengālī MSS., supported by Kātavema, Śankara, and Chandra-śekhara, but the Devanāgarī MSS. all have *pāvayantu*.

¹ Śankara quotes a verse of Bharata, *Devāścha, munayaschaiva, linginah, sādhanāścha* [*sādhakāścha*: Ch.] *ye, bhagavannṛti te vācchyaḥ sarvāḥ stri-pun-ṇapunsakāḥ*, 'Both Gods, and also Munis, Lingis, and Sādhanas (? *sādhavas*, 'saints': see *Vishnu-Pur.*, p. 300) are to be addressed as 'Bhagavan,' by all women, men and eunuchs.'

² Compare in the 2nd. Act of the *Vikramorvaśī*, *bhavan pramada-vana-mārgam āśrayatu*.

आद्ये वः कुसुमप्रसूतिषमये यस्या भवत्युत्सवः

येषं याति शकुन्तला पतिपृष्टं सर्वम् अनुज्ञायतां ॥ ८८ ॥

॥ कोकिलरवं सूचयित्वा ॥

अनुमतगमना शकुन्तला

तदभिरु इयं वनवासवन्धुभिः ।

परश्चतविहृतं कलं यथा

प्रतिवचनीकृतम् एभिरु ईदृशं ॥ ८९ ॥

‘Listen! listen! ye neighbouring trees of the penance-grove. She who never attempts to drink water first, when you have not drunk, and who, although fond of ornaments, never plucks a blossom, out of affection for you, whose greatest-holiday [highest-joy] is at the season of the first appearance of your bloom, even that same Śakuntalā now departs to the house of her husband. Let her be affectionately-dismissed by (you) all.’ *Bhoh* is a vocative particle, generally joined with *arayatām*, ‘Listen!’ *Vyavasyati*, ‘makes effort,’ may also mean ‘resolves upon,’ ‘makes up her mind,’ ‘thinks,’ ‘it never enters into her head.’ *Apiteshu*: the Bengālī have *asik-teshu*, i.e., ‘as long as you remain unwatered.’ The Devanāgarī reading is supported by K., who includes *pitā* among the passive participles, like *gata*, *sthita*, *ārudha*, etc. [Pāṇini, iii., 4, 72] which may have an active signification. *Vismṛita* may be included in the same list: see p. 27, l. 9. *Priya-mandana*: *priya* with the sense ‘fond of’ may stand at the beginning or end of a compound. Compare *jala-priya*, ‘fond of water.’ So *philo* in words like *philosophia*, *philoxenos* [*priyātīti*], etc.

‘Acting as if he heard the note of a cuckoo,’ lit., ‘Showing the note of a cuckoo,’ Compare *nimittam sūchayitvad*: Vikram., Act 2.

‘This Śakuntalā is permitted to depart’ by ‘the trees, the foresters’-kinsfolk; since a song to this effect, warbled by the cuckoo, was employed as an answer by them.’ *Vana-vāsa-bandhubhiḥ* = *aranya-vāsa-sniḡdhabhīḥ*, ‘beloved by foresters.’ It may be translated ‘her sylvan relatives.’ *Para-*

Verse 89. ŚĀNDŪLA-VIKRĪPĪTA (variety of ATIDHṚITI). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86.

Verse 90. APARAVAKTRĀ, containing eleven syllables to the first half-line, and twelve to the second, each whole line being alike.

~~~~~

आकाशे ।

रन्वाभारः कमलिनीहरितैः सरोभिश्च

कायाद्रुमैर्नियमितार्कमधूखतापः ।

भूयात्कुशेष्टपरजोन्मुदुरेषुर्भक्षाः

शान्तानुमूलपवनश्च शिवश्च पन्थाः ॥ ८१ ॥

*bhrita* [= *pika*] lit., 'nourished by a stranger.' The Indian Cuckoo is supposed to leave her eggs in the nest of the crow to be hatched. This bird must have resembled the nightingale rather than the bird known as the cuckoo in Europe. One of its names was *Vasanta-dūta*, 'messenger of spring.' Its song had none of the monotony which characterises the note of the cuckoo, but was as sweet [*madhura*: Ritu-s.] and varied as that of the nightingale with us. 'The beauty of cuckoos is their song.' Hitop., l. 839. 'On a journey [*yātrāyam*] the note of a cuckoo is indicative of good-fortune [*śubha-suchakāḥ*]. The answer of the trees was effected by the song of the cuckoo [*pika-ravenaiva sampannam*]. Next the answer of the sylvan deities is given (by a voice in the air):' Ś.

<sup>1</sup> 'May her path be pleasantly-diversified [pleasant at intervals] by lakes (that are) verdant with-lotus-beds, (may it have) the heat of the sun's rays moderated by shady trees, (may) its dust be soft with the [as the] pollen from the lotuses and (may it be cheered by) gentle favourable breezes and (be altogether) prosperous.' *Ramyāntarah* = *manohara-madhyah*: Ś. : = *manojñā-madhyah*: Ch.; 'having its middle space delightful,' 'pleasant throughout the intervening distance,' an epithet of *panthāḥ*. *Chhāyā-drumāḥ* = *chhāyā-pradhānair-vrikṣaiḥ*, 'trees chiefly abounding in shade:' K. : = *chhāyā-lakṣhitā-drumāḥ*, 'trees characterised by shade:' Ch. It is a compound similar to *śāka-pārthiva* and *abhijñāna-śakuntalā*: see p. 3, note 2. *Chhāyā-taruḥ*, 'a large tree, one that gives shade,' is found in Wilson. Compare Hitop., line 1717. 'That is called a *chhāyā-taru*, 'shade-tree,' whose under-part [*talām*] excessively cool shade [*atyanta-śītala-chhāyā*] does not 'quit either in' the forenoon or afternoon:' Ś. and Ch. *Niyamita* = *apanita*. *Kuśāya* = *śatapatra*, 'a lotus.' *Śānta* = *śānta-vega*, *manda*: K. = *pātachchārādī-śūnya*, 'free from robbers, etc.:' Ś. and Ch. The compound may therefore be translated 'free from molestation and' having favourable

## ॥ सर्वे सविस्मयम् आकर्षयन्ति ॥

गीतमी । जादे । लादिजणमिणिद्धाहिं अणुणादगमनामि तयो  
गीतमी । जाते । ज्ञातिजनखिग्धाभिरु अणुज्ञातगमनासि तपो-  
वनदेवदाहिं । पणम भगवदीणं ।  
वनदेवतामिः । प्रणम भगवतीभ्यः ।

शकुन्तला ॥ सप्रणामं परिक्रम्य । जनान्तिकं ॥ हला प्रियंवदे । ननु  
प्रकुन्तला ॥ सप्रणामं परिक्रम्य । जनान्तिकं ॥ हला प्रियंवदे । ननु  
अज्जज्जत्तदंमणस्सुआणवि अस्समं परिचञ्चन्तीए दक्खेण मे चत्तणा  
आर्य्यपुचदंशोत्सुकाया अपि आअमं परित्यजन्था दुःखेन मे चरणौ  
पुरतो पवडन्ति ।  
पुरतो प्रवर्तते ।

प्रियंवदा । न केवलं तपोवनविरहकातरा सखी एव । तथा उप-  
द्रिदविभोअस्स तपोवनस्सवि दाव समवस्था दोमदः ।  
स्थितविद्योगस्य तपोवनस्यापि तावत् समवस्था दृश्यते ।

breezes.' *Śivāścha bhūyāt panthāh* : This seems to have been a phrase commonly used as a parting benediction, like the English 'A pleasant journey to you!' Compare *Panthānas te santu śivāh* : Hitop., I. 1442, *Sāhit.-darp.*, p. 344, *Mudrā-r.*, p. 30, l. 17; and further on in this act.

<sup>1</sup> 'Dear to thee as (thy own) kinsfolk.' Compare *vana-vāsa-bandhubhik* in verse 90. My own Bombay MS. has *nādi* (supported by the Calcutta edition), the others all *nādi* for *jnāti*. There is no doubt about the doubling of the *n* when not initial, as Vararuchi, iii., 44, gives *vinādana* for *vijnāna*. As to *bhaavadīnam* : see p. 129, note 2.

<sup>2</sup> My own MS. (supported by K.) has *dukkhena*, the others *dukkha-dukkhena*.

<sup>3</sup> 'One may observe the same (troubled) condition [the same condition is observed] of the penance-grove, as the (time of) separation from thee approaches.' *Samavasthā* is equivalent to *samdvasthā*, as in *Raghu-vanśa*, viii., 41. The Taylor MS. reads *samdvasthā*.



उद्गलिच्छदम्बकवला मित्रा परिचक्षत्तणञ्जना मोरा ।

उद्गलितदर्भकवला मृगाः परित्यक्तनर्तना मधूराः ।

ओमरिच्छपण्डुपत्ता मञ्चन्ति अंसू विश्वदाओ ॥ ८२ ॥

अपहृतपाण्डुपत्ता मुञ्चन्ति अश्रूणि इव सताः ॥ ८२ ॥

शकुन्तला ॥ मृत्वा ॥ ताद । लदावहिनिशं वणजांसिणि दाव

शकुन्तला ॥ मृत्वा ॥ तात । सताभगिनीं वनज्योत्स्नां तावद्

आमन्त्रयाम् ।

आमन्त्रयाम् ।

‘The deer let fall the mouthfuls of darbha-grass, the peacocks cease (their) dancing, the creepers as they cast [in casting] their pale leaves, appear to shed tears [as it were shed tears].’ *Udgalita*: so read all the Devanāgarī and K.; the root *gal*, ‘to drop,’ is not given in the dictionaries in conjunction with the preposition *ut*, but as one sense of this root is ‘to swallow’ [whence *gala*, ‘the throat’], *udgalita* may possibly be equivalent to *udgurna*, ‘ejected from the throat or mouth,’ which is the reading of the Bengālī MSS. *Mrigāh*? all the Devanāgarī read *mīlo* for *mrigya*, and in the next line *assūni* for *āsūni*, apparently in violation of the metre. Dr. Boehtlingk has suggested *miā* and *ansū*, the latter is a legitimate acc. pl. from *ansu*, the masculine Prākṛit equivalent of the neuter *āru*: see Vararuchi, iv., 15. *Parityakta-nartana*: The dancing of the Indian peacock, especially at the approach of rain, in which it is said to take especial delight, is frequently alluded to in Hindū poetry. Compare Megh., verses 46 and 78; Ritu-sanhāra, ii., 6. Bhartri-h., i., 43. *Osaria* for *apasrita*: compare p. 5, l. 9, and Lassen’s Instit. Prāk., p. 363. Raghu-vanśa, xiv., 69, contains a sentiment precisely parallel to the above, *Nṛityam mayūrah kusumāni vrikśā darbhān upātān vijahur harinyah*, etc.

‘Father, I will just bid farewell to (my) tendril-sister, the Light of the Grove,’ i.e., to the Nava-Mālikā, or young jasmine-creeper, mentioned in page 27, line 9, with note 3.

Verse 92. *ĀRYĀ* or *GĀRHĀ*. See Verse 2.

— — — | — — — | — — — || — — — | — — — | — — — | — — — |  
— — — | — — — | — — — || — — — | — — — | — — — | — — — |

काश्यपः । अवेमि ते तस्यां सोदर्यखेहं । इहं तावद् दक्षिणेन ।

शकुन्तला ॥ कताम् उपेत्य ॥ वणजोमिणि । चूदसङ्गदावि मं पञ्चा-  
शकुन्तला ॥ कताम् उपेत्य ॥ वनव्योत्स्ने । चूतसङ्गतापि मां प्रत्या-  
गिह्य इदो गदाहिं माहावाहाहिं । अज्जपुह्मि दूरपरिवर्तिणी दे-  
लिह्य इतो नताभिः शाखावाहाभिः । अथ प्रथति दूरपरिवर्तिनी ते  
स्व भविष्य ।

खलु भविष्यामि ।

काश्यपः ।

चकल्पितं प्रथममेव मया तवार्थे

भर्तारम् आत्मसदृशं सुकृतेर् गता त्वं ।

चूतेन संश्रितवती नवमालिकेयम्

अस्वाम् अहं त्वयि च सम्प्रति वीतचिन्तः ॥ ८३ ॥

<sup>1</sup> 'I know thy sisterly affection for it. Here it is now to the right.' *Sodarya*, 'of whole blood,' 'born from the same womb' [*udara*]: compare p. 22, l. 4.

<sup>2</sup> 'O Light of the grove, though united with the Mango-tree, embrace me with (thy) arms-of-branches turned in this direction.' *Chūta-sangatā*: see p. 27, note 3. *Itogatābhīh*, etc. is the reading of all the Devanāgarī MSS. (supported by K.) excepting one, which has *idogadehim sakhā-bāhūhim* for *itogataih sakhā-bāhubhīh*. The feminine noun *bāhū* is more appropriately joined with *sakhā*, but *bāhu* is admissible: compare p. 25, l. 2. The Bengālī have *sākhāmayair bāhubhīh*, 'with arms consisting of branches.'

<sup>3</sup> 'Thou by (thy) merits hast obtained [hast gone to] a husband suited-to-thyself, just as originally determined upon by me on thy account: this young Mālikā (creeper) has united itself with the Mango-tree: now (therefore) I am free from solicitude about it and about thee. Set out on thy journey hence.' *Sankalpita*, etc.: see p. 48, l. 4; and p. 135, l. 12 with note 2. *Tvadrihe* = *tava krite*: K. *Ātma-sadrīṣam* = *twat-samam*: K. *Rūpa-kulā-dinā eva-sadrīṣam*, 'resembling thyself in beauty, family, etc.:' S.: see p. 30,

इतः पन्थानं प्रतिवक्ष्ये ।

शकुन्तला ॥ मख्यौ प्रति ॥ हला । एसा दुवेषं वां हत्ये णिकेवो ।

शकुन्तला ॥ संख्यौ प्रति ॥ हला । एसा इचोर् वां हसो निषेपः ।

मख्यौ । अयं जणो कस्स हत्ये समप्पिदो ॥ इति वाच्यं विहरतः ॥

संख्यौ । अयं जनः कस्स हसो समर्पितः ॥ इति वाच्यं विहरतः ॥

काश्यपः । अनसूये । अलं इदित्वा । ननु भवतीभ्यामेव स्थिरी-  
कर्तव्या शकुन्तला ।

॥ सर्वे परिक्रामन्ति ॥

शकुन्तला । ताद । एसा उडजपय्यन्तचारिणी गर्भमन्धरा  
शकुन्तला । ताते । एसा उडजपय्यन्तचारिणी गर्भमन्धरा  
निषेपः । तदा अणघपमवा होइ । तदा मे कस्य पिअणिवेदइअ  
मृगवधूर् यदा अनघप्रसवा भवति । तदा मे कसपि प्रियनिवेदयितारं  
विहसइअ ।

विसर्जयिष्ये ।

note 2. *Gatā = prāptā*: K.: see p. 162, note 1 at end. *Sanśritavati = sangatavati*: K. My own MS. has *sanskritavati*, and the Colebrooke *sammitavati*. *Vita-chintā = tyaktā-varānusandhānā*, 'ceased from searching after a husband': Ś. *Pratipadyasva*: see p. 135, note 1.

<sup>1</sup> 'This (creeper) is (committed by me) as a pledge [deposit] into the hand of you two.' *Nikṣhepa = sthāpya*: Ś. *Yathā sthāpyo rakṣhyate tatheyam*.

<sup>2</sup> *Ayam janah*, i.e., *asmad-rūpak*: Ś. Ch. 'Into whose hands are we committed (by thee).?' .

<sup>3</sup> *Vihari* in the sense of 'to shed,' is not noticed by Wilson or Westergaard.

<sup>4</sup> 'Enough of weeping!' [see p. 47, note 3] Surely Śakuntalā should be cheered [rendered firm, supported] by you indeed? i.e., You are the very persons who should rather support and comfort your friend. *Sthīrt-kartavyā = tapovana-viraha-kheda-rahitā vidheyā*: Ś.

<sup>5</sup> 'When this doe [female deer] grazing in the neighbourhood of the hut, slow by (the weight of) her young, has happily brought forth; then you will send some one to announce [as an announcer of] the agreeable news to me.'

काश्यपः । नेदं विसरिष्यामः ।

शकुन्तला ॥ गतिभङ्गं रूपयित्वा । को एषु एषो शिवमणे मे  
शकुन्तला ॥ गतिभङ्गं रूपयित्वा ॥ को नु खलु एष निवसने मे  
मन्त्रह ॥ इति परावर्तते ॥

सञ्जति ॥ इति परावर्तते ॥

काश्यपः । वत्से ।

यस्य त्वया व्रणविरोपणम् इङ्गुदीनां  
तैलं न्यविध्यत मुखे कुशसूचिविद्धे ।

श्यामाकमुष्टिपरिवर्धितको जहाति

यो ऽयं न पुच्छतकः पदवीं नृगस्ते ॥ ६४ ॥

शकुन्तला । वत्स । किं सहवासपरित्यागिणीं माम् अनुसरसि ।

शकुन्तला । वत्स । किं सहवासपरित्यागिणीं माम् अनुसरसि ।

*Anagha-prasava* = *vyasana-rahita-prasutih*, 'bringing forth without any mishap.' K. *Priya*, i.e., *priya-vārtā* : Ś.

1 'That same fawn, thy adopted child, tenderly reared with handfuls of Śyāmāka-grains, on whose mouth, when pricked by the sharp-points of the kuśa-grass, sore-healing oil of Ingudī-plants was sprinkled by thee, will not forsake thy footsteps [path].' *Vraṇa-viropana* = *kṣhata-prarohaka* : Ś. lit., 'That which causes a scar to cicatrize.' See *ropana* : Wilson. *Ingudinām* : see p. 17, note 2. *Kuśa-sūchi* : see p. 57, note 2. *Parivardhitaka* = *anukampayā vardhitah*, 'compassionately reared.' K. = *atiśayena poshitah*, 'excessively nourished.' Ś. Ch. The affix *ka* sometimes gives the sense of compassionating [*anukampayām*]. So *putrakāh* = *anukampitah* *putrah* according to Pāṇini, v., 3, 76. The preposition *pari* may give the sense of *atiśayena* noticed by the other scholiasts. *Syāmāka* = *vrihiviśeṣa*, 'a kind of rice.' Ś. It is rather the grain of a kind of Panic grass, [*Panicum frumentaceum* or *colonum*] eaten by the Hindūs. *Mushtī*, 'a handful,' is the first measure of capacity, equivalent to  $\frac{1}{4}$ th of a *kunji*,  $\frac{1}{16}$ th of a *kudava*,  $\frac{1}{16}$ th of a *prastha*. *Putra-kritaka* = *kṛitrima-putra*, 'a fac-

अचिरप्रसूतया जनन्वा विना विवर्धितो एव । इदानीमपि मया वि-  
रहितं त्वं तातश्चिन्तयिष्यति । निवर्तस्व तावत् ॥ इति रुदन्ती  
प्रसूता ॥

प्रसूता ॥

काश्यपः ।

उत्पक्ष्णोर् नयनयोर् उपरुद्धवृत्तिं

वाचं कुरु खिरतया विरतानुबन्धं ।

अस्मिन् अलक्षितनतोऽतभूमिभागे

मार्गे पदानि खलु ते विषमीभवन्ति ॥ ८५ ॥

titious or adopted son.' Ś. Ch. Kátavema explains this compound by referring to Pāṇini, ii., 1, 59, so that *putra-kṛta*, 'made into a son' [i.e., *aputra*, 'not really a son'] is like *śreni-kṛta*, 'made into a line,' and *pūga-kṛta*, 'made into a heap.'

<sup>1</sup> 'Why dost thou follow me, an abandoner of (my) companions? Thou indeed wast reared (by me) without (thy) mother [when deprived of thy mother] shortly after she had brought thee forth.' *Saha-vāsa*, lit., 'one who lives with another.' The Bengālī have *achira-prasūtōparatayā* = *prasavārya-vahita-kāla-nikṛtayā*, 'that died directly after bringing thee forth.'

<sup>2</sup> 'By-a-vigorous-effort [by firmness] make the tears cease to hang [cling] in (thy) upturned-eyelashed eyes, obstructing (their) free-action [impeding our business]. In this path (of life) in which the undulations of ground [the depressed and elevated portions of ground] are not discernible, thy footsteps must certainly be uneven.' *Upakshmanor*: see page 131, note 1 in middle. *Uparuddha-vṛttim* = *pratiruddha-vyāpāram*, 'impeding the functions or proper action of the organs of vision.' Ch. *Uparuddha antaritā vṛttir vyāpāro yena*: K. In p. 157, l. 15, *vṛtti* is applied to the course of a tear; but if so translated here, the other epithet, *viratānubandham*, would be

मार्परवः । भगवन् । ओदकान्तात् स्निग्धो जनो ऽनुगन्तव्य इति  
ब्रूयते । तद् इदं वरसीरम् । अत्र सन्दिग्ध प्रतिगन्तुम् अर्हसि ।

काश्यपः । तेन हीमां चीरैश्चच्छासाम् आश्रयामः ।

॥ सर्वे परिक्रम्य स्थिताः ॥

काश्यपः ॥ आत्मगतं ॥ किं नु खलु तत्रभवतो दुष्यन्तस्य युक्तरूपम्  
अस्माभिः सन्देष्टव्यं ॥ इति चिन्तयति ॥

शकुन्तला ॥ जनान्तिकं ॥ हन्ता । ऐक्य । शक्तिपीपत्तन्निमित्तं प्रिय-  
शकुन्तला ॥ जनान्तिकं ॥ हन्ता । प्रेक्ष । नलिनीपत्रान्नरितं प्रिय-

superfluous. It is not necessary, however, to connect it with *nayanayor*, as the passage might be rendered 'make the tears that impede our business cease to cling in (thy) upturned-cyelashed-eyes.' *Vāshpa* is the hot moisture that precedes the formation of tears: see p. 157, note 3. It does not seem to be used in the plural. Cf. *munchato vāshpam ushnam*: Megh., verse 12. *Viratānubandha*: my own MS. has *viratānubandha*: *Anubandha*, lit., 'binding after,' 'following after,' hence 'cleaving,' 'adhering.' The Bengālī MSS. have *śithilānubandham* = *sāntārambhām* [sic?]: Ś. *Vishamibhavanti* = *skhalitāni syuh*, 'are liable to trip' or 'stumble': Ś. and Ch. Compare page 139, line 4.

1 "A friend is [friends are] to be escorted as far as the water's brink:" such is the sacred precept. This, then, is the margin of a lake. Here having given (us) directions, be pleased to return.' *Odakāntāt* = *d* + *udakāntāt* = *djalāntāt*: see page 155, note 4 at end. *Odakāntāt* is found in all the Devanāgarī: my own has *odakāntam*. *Snigdha-janah* may be either 'a friend,' or 'friends': Compare p. 128, note 1. *Śrūyate*, lit., 'it is heard,' i.e. it is enjoined in *śruti*, 'scripture,' 'holy writ.'

2 *Kshira-vriksha*, lit., 'milk-tree,' a kind of fig-tree, not the *Vatā* or Banyan-tree [*Ficus Indica*], nor the Pippala [*Ficus religiosa*], but the glomerous fig-tree [*Ficus glomerata*], which yields a resinous milky juice from its bark [see page 155, note 4 in middle] and is large enough to afford abundant shade.

3 'What message is to be sent by us (that will be) most appropriate for his majesty Dushyanta?' *Yukta-rūpam*: Cf. page 88, note 3; and page 15, line 1.



काश्यपः । शार्ङ्गरव । तया मदधनात्स राजा शकुन्तलां  
पुरस्तात् वक्तव्यः ।

शार्ङ्गरवः । आज्ञापयतु भवान् ।

काश्यपः ।

अस्मान् साधु विचिन्त्य संयमधनान् उच्चैःकुलं चात्मनः

त्वय्यस्याः कथमप्यबान्धवकृतां स्नेहप्रदत्तिं च तां ।

सामान्यप्रतिपत्तिपूर्वकम् इयं दारेषु दृष्ट्वा तया

भाग्याद्यत्तम् अतः परं न खलु तद् वाच्यं बधून्नुभिः ॥ ८७ ॥

beloved, passes away the night made too long by sorrow. Expectation (of meeting again) makes the pain of separation, however severe, supportable.' *Gamayati*, lit., 'causes to go,' i.e., brings to an end. The Prākṛit *viśā* may stand either for *viśāda*, 'sorrow,' 'melancholy,' or for *viśaya*, 'sleeping and watching alternately.' Śaṅkara explains the phrase by *viśrānta-dīrgham*, *kṛheda-dīrgham*, *duḥkṛha-dīrghatvam*. *Āśa-bandha*, 'hope,' i.e., *prātar mām saṅgamayishyati*, 'in the morning he will be united to me.' Śaṅkara observes that this verse afford an example of the *Āśvāsa alankāra*. Kātavama refers to a parallel passage in the *Megha-dūta*, verse 12, *Āśa-bandhaḥ kusuma-sadrīśaḥ* [sic] *pradyāśo hyangandānām sadyah-pāti pranayi hrīḥ yam viprayoge runaddhi*.

1 'Having placed in front,' i.e., 'having introduced,' 'having presented.'

2 'Having well considered us as rich in devotion, and the exalted family of thyself, and that (free) flow of affection of this (maiden) towards thee [or the spontaneous flow of affection springing up in you for her] not in any manner brought about by relatives; she is to be regarded by thee, as (one) amongst (thy) wives, after raising her to an equality of rank [or with equal respect]. Beyond this is dependent on destiny, not indeed ought that to be called in question by a wife's relations.' *Saṅgama-dhānā*, 'This implies that they were worthy of respect.' K. *Uchchaish-kulam*, etc. 'This implies that he would act with justice.' K.: see page 14, note 2. *Kathamapi* = *duḥgrahena*: Ś. and Ch. Cf. page 131, line 7. *Abāndhava-kṛitām*: see page 127, note 4. *Sneha-pravṛttim* = *prema-cheshtām*: Ch.



शार्ङ्गरवः । दृष्टीतः सन्देहः ।

काश्यपः । वत्से । त्वम् इदानीम् अनुशासनीयासि । वनीकसोऽपि  
सन्तो लौकिकज्ञां वयं ।

शार्ङ्गरवः । न खलु धीमतां कश्चिद् अविषयो नाम ।

काश्यपः । सा त्वम् इतः पतिकुलं प्राप्य

शुश्रूषस्व गुरुन् गुरु प्रियसखीवृत्तिं सपत्नीजने

भर्तुर् विप्रकृतापि रोषणतया मास्म प्रतीपं गमः ।

भूयिष्ठं भव दक्षिण परिजने भाग्येष्वनृत्येकिनी

यान्धेवं दृष्टिणीपदं युवतयो वामाः कुलसाध्वया ॥ ६८ ॥

कथं वा गौतमी मन्यते ।

*Sāmānya-pratipatti-pūrvakam* = *sādhārana-gaurava-pūrvaksaram*, 'preceded by equal respect.' *Yādriścna gauraveṇa aparā vudhūr dlokyate tādriścna iyaṁ*, etc. : Ś. *Pratipatti* is either 'the act of preferring to rank,' or 'the respect paid to rank.' *Pūrva* or *pūrvaka* at the end of a compound often simply denotes the manner in which anything is done, translatable by 'with' or 'after.' Compare page 117, note 1. *Dāreshu*: *dāra-sabda-pun-lingah kalatra-vāchako nitya-bahu-eachandantah*, 'the word *dāra*, meaning a wife, is of the masculine gender, and always has a plural termination : ' Ś. *Dārāḥ*, therefore may be either wives or wife. *Atahparam*, etc., 'Here he tells the reason why he does not demand higher rank or greater honour for Śakuntalā.' Ś. In the first line, my own MS. read *asmān sādhu samikshya sanyama-parān*. All marriages in the East are arranged by the relatives of the parties.

<sup>1</sup> 'Acquainted with worldly affairs,' 'know the ways of the world' [= *loka-vyāt-chara-jñāh*: Ś.]

<sup>2</sup> 'There is no subject out of the reach [*agocharah*: Ś.] of the intelligent.' [Wise men are conversant with all subjects.]

<sup>3</sup> 'Pay respectful attention to (thy) superiors. Act the part of a dear friend towards (thy) fellow-wives [rival wives]. Even though wronged [treated harshly] by thy husband, do not out of anger show [go to] a refractory spirit. Be ever courteous towards (thy) attendants; not puffed up [arrogant]

गौतमी । एतन्मो वद्वज्जनस्य उपदेशः । जाते । एतद्वत् सख्यं  
 गौतमी । एतावान् वद्वज्जनस्य उपदेशः । जाते । एतत् सख्यं वर्त्म  
 मोधारिषि ।  
 अवधारय ।

काश्यपः । वत्से । परिव्यजस्व मां सखीजनं च ।

शकुन्तला । ताद । इदो एव किं पित्र्यवदामिस्मां सखीजा  
 शकुन्तला । तात । इत एव किं पित्र्यवदामिमां सख्यो  
 णिवत्तिस्मन्ति ।

निवर्तिष्यन्ते ।

काश्यपः । वत्से । इमे अपि प्रदेये । न युक्तम् अनयोस्तत्र गन्तुं ।  
 तथा सह गौतमी यास्यति ।

in prosperity—in this manner, young-women attain the station [title] of housewife [matron]. Those of an opposite character are house-banes [banes of the family].’ The *Sāhitya-darpana* adduces this as an example of the figure *Upadishṭam*, which is defined as *manohārī vākyaṃ śāstranusthānah* [p. 185]. Śankara quotes the following aphorism: *Parisangrihya śāstrārtham yad vākyaṃ abhidhiyate vidvān monoharam jneyam upadishṭam tad eva tu*. *Gurūn* = *svasurādāt*, ‘father-in-law,’ etc.: Ch. A Guru is not only a father or a father-in-law, but also a preceptor, and in fact any male relation entitled to *gaurava*, ‘respect.’ *Śūśrūṣaswa* = *ārādha*. *Vṛttim*: some of the Bengālī and the *Sāhit.-darp.*, supported by Ś., read *vṛttam* = *charitram*, ‘action,’ ‘deed,’ ‘behaviour,’ ‘demeanour.’ *Viprakṛita* = *pidhāt*: Ch. = *kṛita-vipriyā*, ‘offended’: Ś. *Pratipam* = *pratikūlyam*. *Bhuyisṭam* = *atīṣayena*. *Dakṣiṇā* = *sa-śneha*. *Bhāgyeśhu*: the Bengālī and Ś. have *bhogeśhu* = *sukṛteśhu*, ‘in enjoyments,’ ‘in pleasures,’ in which case *anutsṛkṇī* will mean ‘not given to excess.’ The latter word is literally ‘spouting up’ like a fountain. Compare *anutsṛko lakṣmyām*: *Bhart.-h.*, ii., 54. *Padam* = *śabdam*, ‘a title’: Ś. = *vyasṭyam* or *pratisṭam*: Ch. *Vāmdh* = *tad-viparīta-kārinyah*: Ś. = *tad-viruddhah*: Ch.

<sup>1</sup> ‘Lay to heart,’ ‘treasure up in thy heart,’ ‘ponder well.’

<sup>2</sup> See page 152, note 1. My own MS. and two others insert *kim*.

<sup>3</sup> ‘Are to be given away in marriage.’ Compare page 47, line 7,

शकुन्तला ॥ पितरम् आश्लिष्य ॥ कथं दासि तादस्य अज्ञादो  
 शकुन्तला ॥ पितरम् आश्लिष्य ॥ कथम् इदानीं तातस्य अज्ञात्  
 परिभ्रष्टा मलयतटोन्मूलिता चन्दनलता विप्र देशान्तरे जीवितं  
 परिभ्रष्टा मलयतटोन्मूलिता चन्दनलता इव देशान्तरे जीवितं  
 धारदस्म ।

धारयिष्यामि ।

काम्यपः । वत्से । किम् एवम् कातरासि ।

अभिजनवतो भर्तुः स्नाथे स्थिता गृहिणीपदे

विभवगुहमिः कृत्यैस् तस्य प्रतिक्षणम् आकुला ।

तनयम् अचिरात् प्राचीवार्कं प्रसूय च पावनं

मम विरहजां न त्वं वत्से शृणुषं गणयिष्यसि ॥ ६६ ॥

note 4. *Ime api*: Dual terminations do not coalesce with following vowels: Lagh.-kaum., No. 58; Pāṇini, I., i. ii.

'How now, removed from my foster-father's side, like a tendril of the sandal-tree uprooted from the slopes of Malaya, shall I support life in a strange place?' Chandana [चान्डान], the Sirium myrtifolium, 'a large kind of myrtle with pointed leaves,' the wood of which affords many highly esteemed perfumes, unguents, etc., and is celebrated for its delicious scent. It is found chiefly on the slopes [*tata*, *upatyakā*: Ragh., iv., 46, 48] of the Malaya mountains, which are thence called *chandandachala*, the tree being sometimes called *Malaya-ja*, 'Malaya-born.' Frequent allusion is made to this tree being infested by snakes: see Ragh., iv., 48; Hitop., line 1582. *Tāta*, of which the Sanskrit equivalent is probably *tata*, is the reading of all the Devanāgarī MSS. It is synonymous with *utsanga*, 'the slope of a hill,' so that *Malayasya utsangāt* exactly answers to *tatasya-ankāt* [*anka* = *utsanga*: Amara-kosha, iv., 1, 4.] *D* and *r* are certainly interchangeable in Sanskrit and Prakṛit, and the substitution of *d* for *t* is usual. *L*, however, is the more common substitute, and, I confess that my first idea was that *Malaya-tara* was for *Mayala-tala* = *Malayasya upatyakā*: Ragh., iv., 46.

\* 'Stationed in the honourable post of wife to a nobly-born husband; (and)

॥ शकुन्तला पितुः पादयोः पतति ॥

काश्यपः । यद् दृष्ट्वा मि ते । तद् अस्तु ।

शकुन्तला ॥ सख्याव् उपेत्य ॥ हला । द्वे अपि मां समम् एव परि-

शकुन्तला ॥ सख्याव् उपेत्य ॥ हला । द्वे अपि मां समम् एव परि-

समम् ।

ज्वजेयां ।

सखी ॥ तथा कृत्वा ॥ सखि । तद् नाम स राजा प्रत्यभिज्ञान-

मन्यरो भवेत्ततो । मे ददम् आत्मनामधेयाद्वित्तम् अङ्गुलीयकं

मन्यरो भवेत्ततो अस्मै ददम् आत्मनामधेयाद्वित्तम् अङ्गुलीयकं

दर्शय ।

दर्शय ।

शकुन्तला । इमिना सन्देहेन वा मां आकम्पितास्मि ।

शकुन्तला । अनेन सन्देहेन वाम् आकम्पितास्मि ।

सखी । मा बिभीहि । अतिस्नेहः पापशङ्की ।

सखी । मा बिभीहि । अतिस्नेहः पापशङ्की ।

incessantly [every moment] distracted with his affairs important from his dignity; having very shortly given birth to a pure son, like as the Eastern-quarter (gives birth to) the Sun, thou wilt not take account, O daughter, of the sorrow produced by separation from me.' *Abhijanavato* = *kulinasya*: see p. 14, note 2. *Ākūla* = *vyagrā*, 'perplexed,' 'intently occupied.' *Ś.* = *sambhramā*, 'bewildered.' *K.* *Achirāt* = *gamandryavahita-samaye*, 'immediately on thy arrival.' *Prāchi* iya, etc. = *yathā pūrva-dik paritra-jana-kam sūryam* : *Ś.*

<sup>1</sup> See page 52, notes 1 and 2; page 140, line 12, note 2.

<sup>2</sup> 'Excessive affection is apt to suspect evil.' *Ati-snehah*, so reads the Taylor MS. and my own, supported by *Kāṭavema*. *Śankara* observes, *tathā choktam kirāte*. *Prema pāsyat bhayāni apade 'pi*, and so it is said in the *Kirātārjunīya*, 'Affection sees causes of alarm [or dangers], although without foundation.'

शार्ङ्गरवः । युगान्तरम् आरूढः सविता । त्वरताम् अबभवती ।

शकुन्तला ॥ आश्रमाभिमुखी खित्वा ॥ ताद । कदा ए न भूयो

शकुन्तला ॥ आश्रमाभिमुखी खित्वा ॥ तात । कदा नु भूयश्

ततोऽपि पेषितम् ।

तपोवनं प्रेषिष्ये ।

काश्यपः । श्रूयतां ।

भूला चिराय चतुरन्तमहीषपत्नी

दौष्यन्तिम् अप्रतिरथं तनयं निवेष्ट्य ।

भर्ता तदपितकुटुम्भरेण साङ्गं

शान्ते करिष्यसि पदं पुनर् आश्रमे ऽस्मिन् ॥ १०० ॥

<sup>1</sup> 'The sun has ascended to another division (of the sky).' The Mackenzie MS. has *yugāntam adhirūdhah*; the Calcutta edition *dūram adhirūdhah*; Chézy *gaganāntaram adhirūdhah*. According to Chandra-śekhara, 'yuga is by some considered equivalent to *prahara*, 'a division of the day, comprising one-eighth of the sun's diurnal revolution, or three hours;' by others, to *hasta-chatushtayam*, 'a space of four cubits.' Dr. Boehtlingk considers *yugāntara* to be the second half of the arc described by the sun in the heavens, and translates, 'The Sun has already entered the afternoon-quarter of the heavens.'

<sup>2</sup> 'Having become for a long time the fellow-wife of the Earth bounded by the four cardinal-points, having settled-in-marriage thy matchless-warrior son Daushyanti; in-company-with thy husband, who shall have (first) transferred the cares of government [the burthen of family-cares] to him, thou shalt again set foot in this tranquil hermitage.' *Chatur-anta-mahi* seem to be equivalent to *chatur-dig-anta-mahi*, i.e., 'the earth as far as the four quarters,' 'the entire earth.' The Bengali have a parallel phrase *sa-dig-anta-mahi*. Kāṭavema explains it by *chatwārah antāh yasyāh sá*. Compare p. 124, l. 7. *Daushyanti* is a regular, though not very common form of patronymic, derived from *Dushyanta*, as *Dākshi*, 'a descendant of *Daksha*,' from *Daksha*; *Aindri* from *Indra*, etc. See *Laghu-kaum.*, No. 1072. *Apra-*

Verse 100. VARĀNTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95.

गौतमी । जादे । परिशीअदि ममणवेखा । णिवत्तेहि पितरं ।  
 गौतमी । जाते । परिशीयते ममणवेखा । निवर्तय पितरं ।  
 अथवा । चिरेणवि पुणो पुणो एसा एव्मं मन्तदस्सदि । णिवत्तदु भवं ।  
 अथवा । चिरेणापि पुनः पुनर् एसा एवं मन्तयिष्यते । निवर्ततां भवाम् ।  
 काश्यपः । वत्से । उपरुध्यते तपोनुष्ठानं  
 शकुन्तला ॥ भूयः पितरम् आसिष्य ॥ तवचरणपीडितं तादस-  
 शकुन्तला ॥ भूयः पितरम् आसिष्य ॥ तवचरणपीडितं तातश-  
 रीरं । ता मा अदिमेत्तं मम किदे उक्कण्ठ ।  
 रीरं । तन् मा अतिमाचं मम कते उक्कण्ठस्सं ।  
 काश्यपः ॥ सनिःश्रावं ॥

*tiratham* = *asat-paripanthinam*, 'having no antagonist' = *apratirathikam* : K., *ratha* being put for *rathika* or *rathin*, 'a warrior who fights from a chariot.' *Nivēṣya* = *ivadhya*, 'having caused to marry.' K. *Nivēṣ* has this sense in Mahābh., i. 7138. *Tad* refers to *Daushyanti*. *Ārṣita*, etc. Compare in Vikram., Act 5. *Aham api sūnau vinyasya rājyam*. Also Manu, vi., 2, 3, 'When the Father of a family perceives his own wrinkles and grey hair, committing the care of his wife to his sons, or accompanied by her, let him repair to the woods,' i.e., Let him enter upon 'the third quarter of his life, that of a hermit: see p. 157, note 3 at end. *Sānte*: compare p. 20, l. 4. *Padam*: compare page 145, note 3 at end.

<sup>1</sup> 'Allow the Father to return; or rather, (since) even for a long time she will go on talking again and again in this manner; let your reverence return,' i.e., Return at once yourself, without asking her permission. *To* depart without asking leave, is contrary to all Hindū ideas of politeness. *Athavā*: see p. 30, note 1.

<sup>2</sup> 'The prosecution of (my) devotions is interrupted (by this detention.)' Compare in Vikram., Act 5, *Uparudhyate me āsrama-vāsa-dharmah*.

<sup>3</sup> 'Therefore do not beyond measure sorrow on my account.' *Ukkanṭha* for Sanskrit *utkanṭha* or *utkanṭhasva* is the reading of my own MS. *Mā ukkanṭhidum* seems questionable. Kātavema has *Bhūyo 'pi tapas-charana-piḍitam tātasya śartram atimātram mama kṛite utkanṭhitam bhaviṣyati*.

शमम् एष्यति मम शोकः कथं नु बत्से तथा चरितपूर्व ।

उटजदारविह्वलं नीवारवलिं विसोकयतः ॥ १०१ ॥

'How, my child, will the grief of me, looking at the oblation of rice-grains formerly offered by thee, germinating at the door of the cottage, ever be assuaged [ever go to assuagement]?' *Charita*, so reads the Colebrooke MS.; the others have *rachita-pūrvam* = *purā-vihitam*: S. *Charita* is supported by *charu*, 'an oblation of rice.' The *bali*, or *griha-bali* is a particular kind of offering, identical with the *bhūta-yajna*, i.e., a sacrifice for all creatures, but especially in honour of those demigods and spiritual beings called *griha-devatāḥ*, 'household deities,' which are supposed to hover round and protect households [Manu, iii., 80], or to whom some particular part of the house is sacred. This offering was made by throwing up into the air [Manu, iii., 90] in some part of the house generally at the door [Manu, iii., 88] the remains of the morning and evening meal of rice or grain; uttering at the same time a *mantra* or prayer to some of the inferior deities, according to the place in which it was made [Manu, iii., 87, etc.], whether to Indra with his followers the Maruts, or to Kuvera with his followers the Guhhyakas, Kinnaras, Yakshas, etc., or to the spirits of trees, waters, etc. [Manu, iii., 88, 89]. According to Colebrooke it might be presented with the following Paurāṇik prayer, 'May gods, men, cattle, birds, demigods, benevolent genii, serpents, demons, departed spirits, blood-thirsty savages, trees, and all who desire food given by me—may reptiles, insects, flies, and all hungry beings or spirits concerned in this rite, obtain contentment from this food left them by me!' It was sometimes offered by the women of the house, who might assist in any sacrifice, provided they abstained from repeating the *mantras* [Manu, iii., 121], and as the offering was intended for all creatures, even the animals were supposed to have their share in it. [Manu, iii., 92] In point of fact the crows, dogs, insects, etc. in the neighbourhood of the house were the real consumers of it [whence *bali-pushta*, *bali-bhuj*, *griha-bali-bhuj*, as names of a crow, crane, sparrow, etc.: compare *Hitop.*, l. 1076] and such of the grains as escaped being devoured by them would be likely to germinate about the threshold. This *bali* formed one of the five great sacrifices or religious rites, sometimes called sacraments,

Verse 101. *ĀRYA* or *GĀTHĀ*. (See Verse 2.)

— — — | — — — — | — — || — — — | — — | — — — | — — — | —  
— — — | — — — | — — || — — | — — — | — | — — — | —

गच्छ । शिवास्ते पन्थानः सन्तु ।

॥ निष्कान्ता शकुन्तला सहस्राभिनवा ॥

मय्यौ ॥ शकुन्तलां विलोक्य ॥ हृद्वी हृद्वी । अन्तर्हिता

सख्यौ ॥ शकुन्तलां विलोक्य ॥ हा धिक् हा धिक् । अन्तर्हिता

सख्यौ ॥ शकुन्तलां विलोक्य ॥

शकुन्तला वनराज्या ।

काश्यपः ॥ सनिःश्रासं ॥ अगस्त्ये । गतवती वां सहधर्मचारिणी ।

निष्टुब्ध शोकम् अगुगच्छतं मां प्रक्षितं ।

which the householder who maintained a perpetual fire [see p. 148, note 3] and devoted himself to the priesthood had daily to perform [Manu, iii., 67, iv., 21]: viz.—1. Brahma-yajna, in honour of the Rishis, the authors of the Vedas, and therefore performed by the study of the Vedas and holy writ in general [Manu, iv., 147]. 2. Deva-yajna, in honour of the superior gods, performed by oblations to Fire himself, or through Fire to the other gods [see p. 148, note 3, and Manu, iii., 84, 85]. 3. Pitri-yajna, in honour of the progenitors of mankind [Manu, iii., 194], and especially deceased ancestors, performed by pouring out water with *tīla*, etc. [Manu, iii., 202]. The solemn celebration of this offering at stated periods was called Śrāddha: see p. 112, note 1. 4. Manushya-yajna or Nri-yajna, in honour of men, performed by offering water, food, a seat, etc., to a guest: see p. 35, note 2; and Manu, iii., 99, etc. 5. Bhūta-yajna, or Bali, in honour of all creatures of every description, but particularly of those not provided for by the other four sacrifices. It might have reference, however, to the deities and beings honoured in the other sacraments. That it had especial reference to the *Griha-devatāh* is indicated in Manu, iii., 117, with commentary, and in the *Mricchhakaṭī*, where Chārudatta, after fulfilling the Deva-kārya, or second of the above rites [compare p. 140, l. 16] is described as offering the *bali* to the household gods around the threshold. His speech as he offers it, corresponds remarkably with that of Kāśyapa, *Yāsdm baliḥ sapadi mad-griha-dehalnām, hamsaiścha sdrasa-ganaśīcha vilupta-pūrvah, tāseveva samprati virūdhā-trindnkurāsu, vijānjaliḥ patati kṛta-mukhadvādhah*.

<sup>1</sup> See page 163, note 1 at end.

<sup>2</sup> So read all the Devanāgarī for *antarīhidā*: Cf. page 140, l. 7.



उभे । ताद । स उन्दलाविरहितं सुखविश्रतवोवर्णं कथं प्रविसामो ।

उभे । तात । शकुन्तलाविरहितं शुद्धमिव तपोवनं कथं प्रविशामः ।

काश्यपः । खेहप्रवृत्तिर् एव दर्शिनी ॥ सविमर्शं परिक्रम्य ॥ हन्तं  
भोः । शकुन्तलां पतिकुलं विष्टव्यं लब्धम् इदानीं स्वास्थं । कुतः ।

अर्थो हि कन्या परकीय एव

ताम् अथ सम्प्रेष्य परिगृहीतुः ।

जातो ममायं विशदः प्रकामं

प्रत्यर्पितन्यास इवान्तरात्मा ॥ १०२ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ चतुर्थी ऽङ्कः ॥

<sup>1</sup> 'The course of affection views it thus.' The Bengálí have *sneha-vrittir*, and one [E. I. H. 1050] *evam śansini* for *evam darśini*. *Yasmin vishaye sneho bhavati tad-asānnidhyāt etādrīṣa eva kramo bhavati*: Ś.

<sup>2</sup> *Hanta*: here an exclamation of joy [*harshe*: Ś.]

<sup>3</sup> 'My natural serenity of mind,' 'my natural good spirits.' A load of anxiety is taken off my mind.

<sup>4</sup> 'Verily a girl is another's property. Having to-day sent her to her husband, this my conscience has become quite clear, as if (after) restoring a deposit.' *Kanyā-rūpo'rīṭah*, etc., 'the property consisting of a girl belongs to another': Ś. Ch. *Parigrahīṭuh* = *parīṭuh*. Hence *parigraha*, 'a wife:' see p. 124, l. 6. The ceremonies of marriage are described by Colebrooke in the Asiatic Researches, vol. vii., p. 288-311, thus:—The bridegroom goes in procession to the house of the bride's father. The bride is given to him by her father, and their hands, on which turmeric has been previously rubbed, are bound together with kuśa-grass. The bridegroom next makes oblations to the sacred household fire, and the bridegroom drops rice into it. The bridegroom solemnly takes her hand in marriage [whence he is called *pāni-grahīṭā*, and marriage *pāni-grahana*], and leads her round the sacred fire [whence he is called *parīṭā*]. The bride steps seven times,

Verse 102. *INDRAVAJRA* (variety of *TRISHṬUBH*) containing eleven syllables to the half-line, each half-line being alike.

— — — — — ॥

॥ अथ पञ्चमोऽङ्कः ॥

॥ ततः प्रविशत्यासनस्थो राजा विदूषकश्च ॥

विदूषकः ॥ कर्णं दत्त्वा ॥ भो भो वयस्य । सङ्गीदशालान्तरे अव-

विदूषकः ॥ कर्णं दत्त्वा ॥ भो भो वयस्य । सङ्गीतशालान्तरे अव-  
धाणं देहि । कलविमुद्गाह गीरीए सरसच्चोचो मुणीश्च । त्राणे ।  
धानं देहि । कलविमुद्गाह्यां गीत्यां स्वरसंयोगः श्रूयन्ते । जाने ।  
तत्तत्तोदी दंसधदिचा वलपरिचयं करोदिति ।

तत्रभवती हंसपदिका वर्णपरिचयं करोतीति ।

राजा । तूष्णीं भव । यावद् आकर्णयामि ।

and the marriage is then irrevocable. *Viśadah* = *prasannah*, 'serene, tranquil.' K. = *sustha*: Ś. Compare *manasaḥ prasādah*: Vikram., Act 5. *Prakāma* = *atyartham*: see p. 109; note 1. The Bengālī reading of the last two lines is *jāto 'emi samyag viśadāntarātmd, chirasya nikshepam ivārpayitvā*.

<sup>1</sup> In the Bengālī MSS. the speech of the Chamberlain commences the Act.

<sup>2</sup> 'Turn (thy) attention to the interior of the music-hall. In a soft and clear song harmonious sounds are heard [the union of notes is heard].' *Īśvārānām yatra nrityādhikam bhavati sā sangita-sāldā*, 'A music-saloon is a place where dancing, etc., is performed before princes'; Ś. *Avadhānam*: Kātavema has *avadhāranam*. *Gītyām* = *dhruvadyām*: K. The Prākṛit *gītis* may stand for the instrumental, genitive, or locative cases. *Swara-sanyoga*: Kātavema has *swara-yoga*. Both expressions occur in the *Mṛichchhakatī* [p. 33, l. 2; p. 94, l. 1; p. 222, l. 5; p. 339, l. 9], and in the *Mālavikāgni-mitra* [p. 67, l. 6 with note].

<sup>3</sup> 'Is practising singing,' *lit.*, 'Is making acquaintance with the *varṇas*.' *Parichaya* = *abhyāsa*: Ch. *Varṇa*, 'the order or arrangement of a song.' It may also mean 'a musical mode.' These modes are numerous, personified

॥ आकाशे गीयते ॥

अहिण्यमल्लोलुबो तुमं

अभिनवमधुलोलुपस् तं

तच्च परिचुम्बिष्य चूचमञ्जरीं ।

तथा परिचुम्ब्य चूतमञ्जरीं ।

कमलवसहमेत्तण्णिषुद्धो

कमलवसतिमाचनिर्वृतो

मञ्जुवर विस्मरिदोसि एं कथं ॥ १०३ ॥

मधुकर विस्मृतो ऽसि एनां कथं ॥ १०३ ॥

either as male [Rāga,] or female [Rāginī.] According to Ś. and Ch., the *varṇas* intended here are of four kinds, the first two corresponding with the division of the *bhāvas*, or 'affections.' *Gītishu chatwāra varṇā bhavanti yad dha Bharatah; Śṭhāyī tathāiva Sanchārī tathā Rohāvarahinau. Varṇāḥ chatwāra evaite kṛtītās sarva-gītishu.*

'O Bee, how (can it be) that thou, eagerly-longing for fresh honey, after having so kissed the mango-blossom, shouldst (now) be forgetful of it, being altogether satisfied with (thy) dwelling in the lotus!' *Chūta-manjari* = *āmra-kalikā*: Ś. Compare in Vikram., Act 2, *Īśad-baddha-rajah-kanāgra-kapīśa chūte navā manjari.* *Kamala-vasati* = *kamaladvasthiti*: Ś. The fondness of the bee (which in Sanskrit is masculine) for the lotus is so great that he will remain for a long time in the interior of the flower. Compare *Na pankajam tad yad alina-shatpadam*, 'That is not a lotus which has no bee clinging to it:' Bhat-Kāvya, ii., 19; also *Gunjad-dvirepho 'yam ambuja-sthah*, 'the murmuring bee remaining in the lotus:' Ritu-s., vi., 15; and *Idam ruṇāddhi mām padmam antah-kvanita-shatpadam*: Vikram., Act 4. *Madhu-kara*: see p. 32, note 1. *Vismṛito*: see p. 162, note 1. In Prākṛit, two forms *mar* and *umar*, are used for *smṛi*: the first becomes *mhar* after a preposition [as in *vimhao* for *vismayah*: Varar., iii., 32], but *vimarido* would be equally correct according to Varar., iii., 56. Kāṭavema observes that under the figure of a bee, Hansapadikā covertly reproves the king for having forgotten her. Śankara and Chandra-śekhara call this verse a *Prach-*

राजा । अहो रामपरिवाहिणी नीतिः ।

विदूषकः । किं दाव गोदीण अवगतो अक्खरत्थो ।

विदूषकः । किं तावद् गीत्वा अवगतो ऽचरार्थः ।

राजा ॥ स्मितं कृत्वा ॥ सकृत् कृतप्रणयो ऽयं जनः । तद् अस्मा  
देवीं वसुमतीम् अन्तरेण महद् उपासन्नं गतो ऽस्मि । सखे माठय ।  
मदचनाद् उच्यतां हंसपदिका । निपुणम् उपासन्नो ऽस्मीति ।

विदूषकः । अ भवं आणवेदि ॥ उत्थाय ॥ भो वयस्स । गच्छी-

विदूषकः । यद् भवान् आम्नापयति ॥ उत्थाय ॥ भो वयस्स । गृही-  
तस्स ताण परकीणसि इत्यसि मिहण्डण तादीअमाणस्स अस्सताण  
तस्स तस्स परकीयेर् हस्तेः शिखण्डके भायमानस्स अपसरसा  
सीदराअस्स विअ एत्थिण्ण इत्थिं मे मोक्खी ।

वीतरागस्य इव नास्ति इदानीं मे मोक्षः ।

*chhādaka*, and quotes the following from Kavi-kanthahāra: *Anydsaktam patim matvā prema-vichchheda-manyuṇā vīṇā-purāṣaram gānam striyāḥ praohhādako matah.*

<sup>1</sup> 'Oh, what an impassioned strain!' lit., a song overflowing with affection or passion. *Rāga-parivāhīni* = *anurāga-nishyandīni*: *Ś.* = *kāma-sampūrnā*: K. Compare p. 89, note 2.

<sup>2</sup> 'The meaning of the words,' lit., of the letters or syllables.

<sup>3</sup> 'This person [*i.e.*, I] once made love (to her); therefore I am incurring her severe censure on account of the queen Vasumatī,' *Kṛitā-pranayo* = *kṛitā-premā*. *Ayam jana*, *i.e.*, *mad-rūpāḥ*, 'consisting of me': *Ś.* Compare page 145, note 1. *Vasumatī* is a name for the earth: compare p. 124, note 1. *Antareṇa*: see page 81, note 2. After *kṛitā-pranayo* '*yam janāḥ*, the Calc. edit. adds *ityakṣharārthāḥ*, 'such is the meaning of the words.'

<sup>4</sup> 'There is not now any liberation for me (suffered to be) seized by her with the hands of others by-the-hair-on-the-crown-of-my-head (and) beaten, any more than for a sage-with-suppressed-passions (if taken unawares) by a lovely-nymph.' *Śikhāṇḍaka* is 'the lock of hair left on the crown of the head at tonsure.' This was the only portion of hair suffered to remain on the head of a Brāhman, but in the case of the military class, three or five

राजा । गच्छ । नागरिकदृष्ट्या संख्यापयेत् ।

विदूषकः । का गर्ह ॥ इति निष्क्रान्तः ॥

विदूषकः । कां गतिः ॥ इति निष्क्रान्तः ॥

राजा ॥ आत्मगतं ॥ किं नु खलु गीतार्थम् आकर्ष्यष्टजनविरहाद्  
स्यतेऽपि क्लवद् उत्कण्ठितोऽस्मि । अथवा ।

रम्याणि वीक्ष्य मधुरांश्च निश्चयं शब्दान्

पर्युत्सुकीभवति यत् सुखितोऽपि जन्तुः ।

तच्चेतसा स्मरति नूनम् अवोधपूर्वं

भावस्त्रिराणि जनानाम्तरसौ हृदयानि ॥ १०४ ॥

इति पर्याकुलस्य तिष्ठति ।

locks called *kāka-pakṣhāḥ* were left on each side. The two ceremonies of tonsure are included by Manu among the twelve *sanskāras* or rites which every Brāhman had to undergo. The first, or *chūḍa-karaṇa* took place from one to three years old, generally after teething [Manu, ii., 35]; the second or final tonsure *śeśānta* in the sixteenth year from conception [ii. 65]. *Moksha* has here a double sense—1. 'Liberation of the body from danger;' 2. 'Liberation of the soul from further transmigration;' see note 3 in this page. The last was the great object of sages and devotees in their bodily mortifications, but was often obstructed by the seductive artifices of Indra's nymphs: see p. 44, note 1.

<sup>1</sup> 'In the courtly (fashionable) style.' *Pravīṇasya vityā*: K. *Nāgarika* here means more than 'polite.' It implies 'insincerity,' as when a man shews exaggerated attention to his first mistress, while he is courting some one else.

<sup>2</sup> See page 62, line 6, with note 3.

<sup>3</sup> 'When a being (in other respects) happy becomes conscious of an ardent-longing on seeing charming objects and hearing sweet sounds, then in all probability, without being aware of it, he remembers with his mind the friendships of former births, firmly-rooted in his heart.' *Ramyāni*, i.e., *vastūni*: Ś. Kāṭavēṇa has *rupāni* for *ramyāni* and, *sthītāni* for *ethirāni*.

Verse 104. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100.

॥ ततः प्रविशति कञ्चुकी ॥

कञ्चुकी । अहो नु खञ्जीदृशीम् अवस्थां प्रतीयन्ती ऽस्मि ।

आचार इत्यवहितेन मया दृष्टीता

या वेचयष्टिर् अवरोधदृष्टेयु राक्षः ।

कास्ते गते वज्रतिथे मम वैव जाता

प्रस्थानविरुद्धमतेर् अवलम्बनार्थं ॥ १०५ ॥

*Abodha-purvam*, 'without any previous intimation or suggestion,' 'unconsciously.' Compare the similar expressions, *amati-purvam*, *abuddhi-purvam*, 'without any previous idea.' The doctrine of transmigration is an essential dogma of the Hindú religion. Dim recollections of occurrences in a former life are supposed occasionally to cross the mind, and the present condition of every person is supposed to derive its character of happiness or misery, elevation or degradation from the virtues or vices of a previous state of being. The consequences of actions in a former birth are called *vipāka*.

1 The Kanchukī or chamberlain was the attendant on the women's apartments. Śankara and Chandra-śekhara quote the following from Bharata: *Antahpura-charo vridhho vipro guṇa-gaṇānvaitaḥ sarva-kāryārtha-kūśalah kanchukīti abhidhiyate. Jarā-vaiklavya-yuktēna vīśē gātrēṇa kanchukī*; 'The character styled *kanchukī* is an attendant in the inner apartments, an old-man, a brāhman, endowed with numerous good qualities, and a clever man of business. The *kanchukī* should enter with a body decrepit and tottering from age.' Compare this scene, and the speeches of the Chamberlain, with the opening scene of the 3rd. Act of the *Vikramorvaśī*.

2 'The wand [staff of office] which was assumed by me, having to watch over the royal female apartments, thinking "It is a matter of form," much time having elapsed since then, that same (wand) has become (indispensable, or a useful crutch) for the support of me whose step falters in walking.' *Petra-yashti*, properly 'a cane-stick,' used as a badge of office, like the gold stick or black rod in European courts. *Avaśītena*, lit., 'attentive,' 'careful,' 'watchful,' i.e., 'appointed to a careful superintendence or watch.' So read all the Devanāgarī; the Bengālī, with Śankara, have *adhikṛītena*, i.e., 'by me set over,' etc. *Avaradha-grihaṇu*: see p. 21, note 1. *Bahutithe* = bahu-

भोः । कामं धर्मकार्यम् अनुतिष्ठतां देवस्य । तथापीदानीमेव धर्मा-  
सनाद् उत्थितस्य पुनर् उपरोधकारि कष्टद्विधागमयम् असौ नोत्सहे  
निवेदितुं । अथवा । अविज्ञामोऽयं लोकतन्त्राधिकारः । कुतः ।

मानुः सकृद्युक्ततुरङ्ग एव

रात्रिन्दिवं गन्धर्वहः प्रयाति ।

शेषः सदैवाहितभूमिभारः

वडाग्रन्थेनोर् अपि धर्म एव ॥ १०६ ॥

यावन् नियोगम् अनुतिष्ठामि ॥ परिक्रम्यावसोक्त्य च ॥ एव देवः ।

प्रजाः प्रजाः स्था इव तन्मयिता

निषेवते आत्मना विविक्तं ।

*'sankhye* : Chézy. Kátavema observes that *bahu* is here treated as a numeral, *titha* being a kind of ordinal affix. See Carey and Forster's Grammar, and Wilson's Dictionary. The latter translates *bahutitha* by "manieth."

1 'But (why should I hesitate?) this office of supporting the world does not (admit of) repose.' *Athavā* : see p. 30, note 1. *Loka-tantra* ; root *tantr* or *latr*, 'to support or maintain a family : ' see further on, note 1, p. 188.

2 'Because the Sun having but once (and once) only yoked his steeds travels onwards; night and day the wind (also travels); Śeṣha has the burden of the earth always resting (on his head). This also is the duty of him whose subsistence is on the sixth part (of the produce of the soil).' *Kutas* : see p. 54, note 2. *Bhānuh*, 'the Sun : ' see p. 142, note 3. 'In other chariots the horses are yoked again after an interval of rest, but the horses of the Sun are allowed no repose.' Ś. *Sūrya evambhūtaḥ san. prayāti* : Ś. *Gandha-vahah*, lit., 'the scent-bearer' = *vāyuh* : Ś. *Śeṣha* = *Ananta*, 'a mythological serpent, the personification of eternity [*anantatā*] and king of the Nāgas or snakes who inhabit the lowermost of the seven Pātālas or infernal regions. His body formed the couch of Viṣṇu, reposing on the waters of Chaos, whilst his thousand heads were the god's canopy. He is also said to uphold the world on one of his heads. He has become incarnate at various times, especially in the god Balarāma, the elder brother of Kṛishṇa. *Āhita* : see p. 150, note 1. *Shashthāna-vritter* : see p. 83, note 2.

यूथानि सञ्चार्य रविप्रतप्तः

शीतं दिवा स्नानमिव द्विपेन्द्रः ॥ १०७ ॥

॥ उपगम्य ॥ जयतु जयतु देवः । एते खलु हिमवतो गिरैर् उपत्यकार-  
णवासिनः काश्यपसन्देशम् आदाय सस्त्रीकाम् तपस्विनः सम्प्राप्ताः ।  
श्रुत्वा देवः प्रमाणं ।

राजा ॥ सादरं ॥ किं काश्यपसन्देशहारिणः ।

कञ्चुकी । अयं किं ।

राजा । तेन हि मदचनाद् विज्ञायताम् उपाध्यायः सोमरातः ।  
अमून् आश्रमवासिनः श्रौतेन विधिना सत्कृत्य स्वयमेव प्रवेशयितुम्  
अर्हतीति । अहमप्यत्र तपस्विदर्शनोचिते प्रदेशे स्थितः प्रतिपालयामि ।

कञ्चुकी । यद् आज्ञापयति देवः ॥ इति निष्क्रान्तः ॥

राजा ॥ उत्थाय ॥ वेचवति । अग्निशरणमार्गम् आदेशय ।

<sup>1</sup> 'Having supported his subjects as his own children, wearied in mind he seeks seclusion, as the chief of the elephants scorched by the sun, after conducting the herds to their pastures, in the (heat of the) day (seeks) a cool spot.' *Tantrayitwā* [see p. 187, note 1] so read all the Bengālī, supported by K.; two of the Devanāgarī, *śāntwayitwā*; the Mackenzie, *harshayitwā*. *Śrāntah-maṇāh* is the reading of the Mackenzie, supported by K.; the other Devanāgarī, *śānta-maṇāh*, 'composed in mind.' *Saṅchārya*, lit., 'having cause to move about or graze:' = *bhramayitwā*: Ś. *Viviktaṁ* = *vijana-pradeśam*. *Divā* = *madhyāhne*, 'in the middle of the day:' Chézy. *Dwipendrah* = *hasti-rājah* = *yūtha-nāthah*, 'a large elephant, the leader of a wild herd.'

<sup>2</sup> 'Having heard, your majesty must decide (what is to be done):' Kātavema supplies *yat kartavyam*. *Pramāṇam*: see page 30, note 2 at the end.

<sup>3</sup> *Atha kim swikāre*: Ś.: see p. 45, note 2.

<sup>4</sup> 'In the form enjoined by the scriptures.' *Śruti-bodhitena prakāreṇa*: Ś.

<sup>5</sup> *Agni-śaṇa*: see p. 148, note 3. *Mūrgam*: see page 161, note 2.



प्रतीहारी । इदो इदो देवो ।

प्रतीहारी । इत इतो देवः ।

राजा ॥ परिक्रामति । अधिकारखेदं निरूप्य ॥ सर्वः प्रार्थितम्  
अर्थम् अधिगम्य सुखी सम्पद्यते जन्तुः । राज्ञां तु चरितार्थता दुःखो-  
त्तरैव ।

औत्सुक्यमात्रम् अवसादयति प्रतिष्ठा

क्लिन्नाति सम्भरिपालनदन्तिर् एव ।

नातिश्रमापनयनाय न च श्रमाय

राज्यं खल्वस्तधृतदण्डम् इवातपत्रं ॥ १०८ ॥

<sup>1</sup> 'The attainment of the object (of their ambition) is followed by pain.'  
*Charitārthatā* = *rājya-prāptih*, 'the attainment of the throne:' Ś. *Duk-*  
*khottarā* = *kheda-samvalitā*, 'encompassed with trouble:' Ś.

<sup>2</sup> 'The attainment-of-the-object-of-ambition satisfies anxious long-  
mercy: the very business of guarding what has been obtained, harasses.  
Royalty [the office of king], like a parasol, the handle of which is held in the  
hand, is not for the removal of great fatigue without leading to fatigue.'  
*Autsukyam* = *utkanthā*, 'longing,' 'eager desire:' such as *kadā rājā bhaviṣ-*  
*yāmityādi*, 'when shall I become king? etc.:' *taṁ eva dukkha-dāyini pra-*  
*tisṭhā avasādayati*, 'that (desire) certainly the harassing attainment-of-the-  
highest-rank allays:' Ch. Śankara reads *pratisthām*, and places it in  
opposition to *autsukya-mātram*, making *rājyam* the nominative case to *avasā-*  
*dayati*. The Bengālī MS. [E. I. H. 1060] gives *pratisthām* in the margin,  
and this reading is certainly supported by the parallel passage (*sādayanti*  
*pratisthām*, etc.) in the beginning of Act 3 of the Vikramorvaśī. Chandra  
śekhara also notices this reading, but adopts the one in the text and censures  
the interpretation of Śankara. *Pratisthā* may, without doubt, have the  
sense I have given, which agrees with the *prārthitārdhādhigamah* and *chari-*  
*tārthatā* of the preceding lines. *Ati-śrama* may either refer to the trouble  
which the king has undergone in arriving at the object of his ambition, or to  
the troubles of his subjects which it is his office to remove. In the latter  
case *na cha śramāya* will mean 'without leading to personal trouble or

वेपथ्वे

वैतालिकी । विजयतां देवः ।

प्रथमः ।

समुच्चनिरभिजातः सिध्यते लोकोद्देशतोः

प्रतिदिनम् अथवा ते वृत्तिर् एवंविधेव ।

weariness.' The Indian *chattar*, or parasol, from the shelter it affords has been chosen as one of the insignia of royalty. It is very heavy, and being fixed on a long pole greatly fatigues the person holding it. It is always borne by a servant; but here the king is figuratively made to bear it himself, so that he cannot give shelter to himself and others, without undergoing great personal fatigue. *Na cha śramāya*: is found in all the Devanāgarī MSS.; the Bengālī have *yathā śramāya*, i.e., 'Royalty does not so much lead to the removal of fatigue as to fatigue.' According to Kātavema, who repeats the first negative before *na cha śramāya*, the two negatives are here employed affirmatively, i.e., to affirm that royalty does lead to personal fatigue. 'It is not for the removal of great fatigue and not not for fatigue.' Compare the note on this use of the negatives, p. 24, note 1.

<sup>1</sup> *Vaitālika* = *vandin*, 'a herald.' Ch. = *stuti-pāthaka*, "a panegyrist." Ś. He was a kind of herald or crier, whose duty was to announce in measured verse, the fixed periods into which the king's day was divided. The strain which he poured forth usually contained allusions to incidental circumstances. In the *Vikramorvaśī* and *Ratnāvalī*, only one *Vaitālika* appears, but here and in the *Mālavikāgnimitra* there are two. In the *Vikramorvaśī* [Act 2] He announces the sixth hour or watch of the day, about two or three o'clock, at which period alone the king is allowed to amuse himself. Professor Wilson observes that the royal station was no sinecure. From the *Dāsa-kumāra* it appears that the day and night were each divided into eight portions of one hour and a half, reckoned from sunrise, and thus distributed:—Day—1. The king being dressed, is to audit accounts; 2. He is to pronounce judgment in appeals; 3. He is to breakfast; 4. He is to receive and make presents; 5. He is to discuss political questions with his ministers; 6. He is to amuse himself; 7. He is to review his troops; 8. He is to hold a military council. —Night—1. He is to receive the reports of his spies and envoys; 2. He is to sup or dine; 3. He is to retire to rest, after the perusal of some sacred work; 4 and 5. He is to sleep; 6. He is to rise and purify himself; 7. He

अनुभवति हि मूर्धा षोडशस्तीक्ष्णं चक्षुः

प्रमथति परितापं ह्यथवा संश्रितानां ॥ १०८ ॥

द्वितीयः ।

नियमयसि विमार्गप्रस्थितान् ज्ञातदण्डः

प्रमथयसि विवादं कस्यसे रक्षणाच्च ।

अतनुषु विभवेषु ज्ञातव्यः सन्तु नाम

त्वयि तु परिचमाप्तं बन्धुहृत्यं प्रजानां ॥ ११० ॥

is to hold a private consultation with 'his ministers, and instruct his officers; 8. He is to attend upon the *Purohita* or family priest, for the performance of religious ceremonies. See Wilson's *Hindú Theatre*, vol. i., p. 209.

<sup>1</sup> 'Indifferent to thine own ease, thou endurest toil every day for the sake of (thy) people. But thy regular-business is of this very kind. For the tree suffers intense heat with its head (while) it allays by (its) shade the heat of those seeking (its) shelter.' *Athavā*: see p. 30, note 1. *Vṛttir*: some of the *Bengālī*, supported by K. and Ś., have *srishtir*.

<sup>2</sup> 'Having assumed [the mace [sceptre] thou restrainest those who advance on the wrong road [set out on bad courses]; thou composest differences; thou art adequate to the protection (of thy people). Let kinsmen make their appearance forsooth in affluent circumstances [when there is abundant property] but in thee the whole duty of a kinsman is comprehended towards thy subjects.' *Atta-danda* = *grihita-danda*. *Danda*, 'a magistrate's staff,' taken as a symbol of punishment, and justice. It is sometimes 'the sceptre of a king.' Hence *danda-dhara*, *dandin*, 'Staff-bearer,' etc., are names for Yama, the god of justice and lord of punishment. *Vimārga*: some have *kumārga*, 'bad ways.' *Kalpase* = *sampadyase*: K. Manu furnishes several examples of *kṛp* in the sense of 'to be sufficient,' 'to be fit': ii., 151; ii., 266; vi., 20. Also *Raghu*-v., viii., 40. *Atanushu vibhaveshu* = *utsaveshu*, 'at times of festivity.' *Kukshimbharibhis tair kim prayojanair*, 'What is the use of these parasitical gluttons as relations?': K. The Calcutta edition and Ś. have *samvibhaktāḥ* for *santu nāma*. The meaning may certainly be 'Let kinsmen make their appearance [*i.e.*, start up they will

राजा । एते क्लान्तमनसः पुनर् नवीकृताः स्यः ॥ इति परिक्रामति ॥  
 प्रतीहारी । अहिण्वसस्य ज्ञानममरीशो स सिद्धिदहो मधेण अग्नि  
 प्रतीहारी । अभिनवसस्यार्जनसश्रीकः सन्निहितहोमधेनुर् अग्नि-  
 मरणान्निन्दो । आरुहद् देवो ।  
 शरणान्निन्दः । आरोहद् देवः ।

राजा ॥ आरुह्य परिजनां सावलम्बी तिष्ठति ॥ वेचवति । किमु-  
 दिव्य भगवता काश्यपेन मत्सकाग्रम् पश्यः प्रेरिताः स्युः ।

किं तावद् प्रतिनाम् उपोढतपसां विघ्नैस्तपो दूषितं

धर्मारण्यचरेषु केनचिद् इत प्राणिव्यसञ्चेष्टितं ।

आहोस्वित् प्रसवो ममापचरितैर् विष्टम्भितो वीरुधाम्

इत्यारूढवज्रप्रतर्कम् अपरिच्छेदाकुलं मे मनः ॥ १११ ॥

on all sides] when there is plenty of property to divide.' Kátavoma refers to a verse towards the end of Act vi. of this play, *yena yena vigyujante prajāh*, etc., 'Let it be publicly announced that of whatever dear kinsman his subjects are deprived, Dushyanta will be (in the place of) that (kinsman) to them, the wicked excepted.'

<sup>1</sup> 'The terrace of the fire-sanctuary, with the cow (that yields the ghee) for the oblations close by, is beautiful after its recent purification.' *Sa-śrīka*, lit., 'possessed of the goddess of beauty;' a bold metaphor, occurring elsewhere in Kálidāsa. *Homa-āhenu*, *Agni-śarana* : see p. 18, note 3.

<sup>2</sup> 'Has the devotion [penance] of the ascetics who have just commenced (their) penitential rites been frustrated by impediments? or else has any harm been inflicted by any one on the animals grazing in the sacred grove? Or is it that the flowering of the flowering plants has been checked [stopped, stunted] through my misdeeds; that my mind, in which so many doubtful-conjectures have arisen, is perplexed with an inability to decide.' *Upodha* = *samprāpta* : K. *Vighnais* : see p. 39, note 6. *Dharmāranya-chareshu prānīshu* : Compare p. 12, l. 8. *Aśosvit*, a particle of doubt. *Prasava*, i.e., *pushpa-phalādi*, 'the flower, fruit, etc.' : K. *Apācharitair* = *durā-śārait*.

Verse 111. ŚĀRDŪLA-VIKRĪPĪTA (variety of ATIDHRITI). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98.

प्रतीहारी : सुचरितनन्दिनो वक्ष्यो देवं समाजयितुम्  
प्रतीहारी । सुचरितनन्दिनः वक्ष्यो देवं समाजयितुम्  
आमन्त्रितः तस्मै ॥

आणता इति तर्कयामि ।

॥ ततः प्रविशन्ति गौतमीसहिताः शकुन्तलां पुरस्कृत्य मुनयः ।

पुरश्चैषां कञ्चुकी पुरोहितस्य ॥

कञ्चुकी । इत इतो भवन्तः ।

शार्ङ्गरवः । शारदत ।

महाभागः कामं नरपतिर् अभिर्क्खितिर् असौ

न कश्चिद् वर्णानाम् अपथम् अपकृष्टोऽपि भजते ।

तथापीदं शश्वत् परिचितविविक्तेन मनसा

जनाकीर्णं मन्ये कृतवहपरीतं गृहम् इव ॥ ११२ ॥

शारदतः । कामे भवान् पुरप्रवेशाद् इत्यभूतः संवृत्तः । अहमपि

<sup>1</sup> 'To pay homage to.' *Subhdj* is one of the few dissyllabic roots.

<sup>2</sup> 'Granted that this king eminent-in-virtues [of high parts] swerves not from rectitude; (and that) none of the classes, (not) even the lowest, addicts itself to evil courses; nevertheless with my mind perpetually familiarized to seclusion I regard this thronged (palace) as a house enveloped in flames.' *Kāma* occurs frequently in this sense: compare p. 24, note 1; p. 106, note 2. *Abhinna-sthitih* = *avihata-maryādah*: K. = *sa-maryādah*: Ś. *Asau*: so reads the Mackenzie MS. and the Bengālī; the others have *aho*. *Varṇānām*, i.e., *brāhmaṇāddīnām*. *Apakṛiṣṭo 'pi*, i.e., 'The classes or castes were originally four in number:—1. Brahmins or priests; 2. Kshatriyas or soldiers; 3. Vaiśyas or merchants; 4. Śūdras or slaves: see page 84, note 2. *Apāṭha*, 'a bad road,' 'a bad road,' a common metaphor like *amārga*, *unmārga*, *vinārga*, to express wicked courses. *Idam janākirnam*, i.e., *idam puro-vartī nripāṅgaṇam*, 'this royal court before me eyes.' Ś. *janākirnam* may perhaps be used, as in line 2, Act 2. of *Vikramorvaśī*, for a substantive meaning 'a crowded thoroughfare.' *Huta-vaha-paritam* = *lagnāgnih*: Ś.

अभ्यक्तमिव स्नातः शुचिर् अशुचिमिव प्रबुद्ध इव सुप्तं ।

बद्धमिव खैरगतिर् जनम् इह सुखसङ्गिनम् अवेमि ॥ ११३ ॥

शकुन्तला ॥ निमित्तं सूचयित्वा ॥ असहं किं मे वामेदरं पञ्चणं

शकुन्तला ॥ निमित्तं सूचयित्वा ॥ अहो किं मे वामेतरं नयनं

विष्करदि ।

विष्कुरति ।

गौतमी । जादे । पडिहदं असङ्गलं । सुहाइ दे भर्तुकुलदेव-

गौतमी । जति । प्रतिहतम् असङ्गलं । शुभानि ते भर्तृकुलदेव-  
दायां वितरन्तु ॥ इति परिक्रामति ॥

ता वितरन्तु ॥ इति परिक्रामति ॥

पुरोहितः ॥ राजानं निर्दिश्य ॥ भो भोस् तपस्विनः । असाव्  
अचभवान् वर्णाश्रमाणां रक्षिता प्रागेव मुक्तासंनो वः प्रतिपालयति ।  
पश्यतैनं ।

शार्ङ्गरवः । भो महाब्राह्मण । कामम् एतद् अभिनन्दनीयं ।  
तथापि वयम् अत्र मध्यस्थाः । कुतः ।

भवन्ति नम्रास् त्रयः फलागमैर्

नवान्मुभिर् भूरिविलम्बिनो घनाः ।

<sup>1</sup> 'I also regard (these) people here devoted to pleasure, as one-who-has-performed-his-ablutions (regards) one-smeared (with dirt), as the pure the impure; as the waking the sleeping; as he-whose-motion-is-free the bound.'

<sup>2</sup> See p. 20, note 1. One MS. has *animitam* 'a bad omen.'

<sup>3</sup> 'The protector of the (four) *varṇas* and (four) orders;' see p. 193, note 2 in middle, and p. 157, note 3 at end.

<sup>4</sup> 'Having but just quitted the seat (of justice).' See p. 189, note 2 at end.

<sup>5</sup> 'This is certainly a subject of rejoicing [to be rejoiced at]; nevertheless we here are indifferent parties [have nothing to do with it], i.e., 'Our merits



प्रतीहारी । देव । कुट्टहसगर्भो प्रहितो न मे तर्कः प्रसरति । प  
प्रतीहारी । देव । कुट्टहसगर्भः प्रहितो न मे तर्कः प्रसरति । ननु  
देवतोऽपि उक्तं मे आकिदो नक्तोऽपि ।

दर्शनीया पुनर् अस्मा आहतिर् लक्ष्यते ।

राजा । भवतु । अनिर्वर्णनीयं परकलत्रं ।

शकुन्तला ॥ हस्तम् उरसि कृत्वा । आत्मगतं ॥ हिस्रम् । किं एवं  
शकुन्तला ॥ हस्तम् उरसि कृत्वा । आत्मगतं ॥ इदम् । किम् एवं  
वेषम् । अन्तर्गतं भावं अधोविश्वं धीरं दाव्यं होहि ।

वेषम् । आर्यपुत्रस्य भावम् अवधार्य धीरं तावद् भवं ।

पुरोहितः ॥ पुरो गत्वा ॥ एते विधिवद् अर्चितास् तपस्विनः ।

कश्चिद् एषाम् उपाध्यायसन्देशः । तं देवः श्रोतुम् अर्हति ।

राजा । अवहितो ऽस्मि ।

ऋषयः ॥ हस्तान् उद्यम्य ॥ विजयस्व राजन् ।

राजा । सर्वान् अभिवादये ।

ऋषयः । इष्टेन युज्यस्व । R

displayed" *Swit* is a particle of question and 'doubt. *Avagunthark* = *mastakāchadana-vastra* : Ch. The second half of this verse is clear.

<sup>1</sup> 'The suspicion [conjecture] engendered by my curiosity does not seem appropriate.' The Mackenzie MS., supported by K., has *padihādi* for *prati-  
bhāti* [in place of *pasaradi* for *prasarati*, the reading of the other Deva-  
nāgarī] and *padihado* for *pahido*. I have retained *pahido*, as it appears to  
make the best sense; but the Prākṛit seems here hardly to admit of literal  
Sanskrit interpretation.

<sup>2</sup> 'Ought not to be gazed at.' *Anirvarnantiyaṁ* = *adarśantiyaṁ*.

<sup>3</sup> 'Having reflected on [called to mind], the affection of thy lord, be firm.'  
*Bhāva* = *sneha* : compare p. 112, note 3. The Bengālī have *smṛitvā* for  
*avadhārya*. *Ārya-putra*, 'son of a venerable parent,' is the regular dramatic  
mode of addressing a husband.

<sup>4</sup> 'Has a message from the preceptor.' A Bahuvrīhi agreeing with  
*kāśchit*.



राजा । अपि निर्विघ्नतपसो मुनयः ।

अथयः ।

कुतो धर्मक्रियाविघ्नः सतां रक्षितरि तथि ।

तमस्तपति घर्मागौ कथम् आविर्भव्यति ॥ ११६ ॥

राजा । अर्थवान् खलु मे राजशब्दः । अथ भगवाँल्लोकानुग्रहाय  
कुशली काश्यपः ।

अथयः । स्वाधीनकुशलाः सिद्धिमन्तः । स भवन्तम् अनामयप्रश्न-  
पूर्वकम् इदम् आह । x

राजा । किम् आश्चापयति भगवान् ।

See page 35, note 1, and compare page 89, note 1.

\* 'Whence (can there be) obstruction to the religious rites of the good, thou being (their) defender? How should darkness appear, the Sun emitting light [when the Sun shines]?' *Tapati*, loc. case of the present part., here used absolutely. *Gharmanśau = śurya*: Ś. The Dictionary gives *gharma-raśmi*.

† 'My title of *Rāja* has indeed significancy.' The *Rishis* had, in the preceding verse, compared the king to the Sun, and *rājan* is derived from *rāj*, 'to shine.' It is, however, probable that the play is on the words *rājan* and *rakshitrī*. Compare *Manu*, vii., 3. *Rakshartham asya sarvasya rājñam asrijat prabhuh*, 'The Supreme Being created a king for the protection of this universe.' Dr. Boehtlingk remarks that in these cases it little signifies whether the derivation be true or false. In *Mahābh.*, xii., 1032, *rājan* is derived from the root *ranj*, 'to conciliate.'

‡ 'Is his reverence *Kāśyapa* prosperous for the welfare of the world?' *Kūśali*: see p. 35, note 1. *Bhagavān*, etc.: When the letter *l* is preceded by *t*, *d*, or *n* dental, it requires the assimilation of the letters to itself, and in the case of dental *n*, the mark called *Chandra-vindu* is written over, to show that the *l* substituted for it has a nasal sound: *Laghu-kaum.*, No. 79.

§ 'Saints [*lit.*, men endowed with or capable of perfection: *Vish. Pur.*, p. 45] have prosperity in their power. He with inquiries about your safety says this to your highness.' It will be readily remarked that the character of

शार्ङ्गरव । यन्मित्रःसमयाद् इमां मदीयां दुहितरं भवान्  
उपायंस्त । तन्मया प्रीतिमता युवथोर् अनुज्ञातं । कुतः ।

त्वम् अर्हतां प्रायसरः स्यतो ऽसि नः

शकुन्तला मूर्तिमती च सत्किया ।

समानयंस्तुल्यगुणं वधूवरं

चिरस्य वाच्यं न गतः प्रजापतिः ॥ ११७ ॥

तद् इदानीम् आपन्नसत्त्वा प्रतिगृह्यतां सहधर्मचरं णयेति ।

गीतमी । अञ्ज । किमपि वक्तुकामास्मि । न मे वचनावसरो ऽस्ति ।

गीतमी । आर्य । किमपि वक्तुकामास्मि । न मे वचनावसरो ऽस्ति ।

कश्चिन्मि ।

कथमिति ।

these Rishis is evidently that of plain, honest, independent men. *Andmaya*: see Manu, ii., 127, 'Let a man ask a Bráhmaṇ, on meeting him, as to his *kuśalam*; a Kshatriya, as to his *andamayam*; a Vaiśya, as to his *kshemam*; and a Śúdra, as to his *árogyam*.' The king was of course a Kshatriya: see page 30, note 2.

<sup>1</sup> The 3rd. sing. 3rd. pret. *dtm.* of *yam* with *upa* (meaning 'to marry') is either *updyata* or *updyasta*: Pānini, i., 2, 16. The Bengálí have the 2d. pret., *upayeme*.

<sup>2</sup> 'Thou art esteemed by us the chief of the worthy, and Śakuntalá, incarnate virtue. Brahmá [the Lord of creatures] bringing together a bride and bridegroom of equal merit, has after a long time (now first) incurred no censure.' *Nah*, the Colebrooke MS. reads *yat*. *Vadhū-varam*, a Dvandwa compound in the neuter gender. *Váchyam na gatah*: whether Brahmá was famous for presiding over ill-assorted marriages, or whether there may be some allusion here to the bad character he obtained among the gods by his incestuous attempt on the virtue of his own daughter, is not clear.

<sup>3</sup> 'Therefore now let her, being quick with child, be received, for the joint discharge of religious-rites,' i.e., those rites or *sanskāras*, which were performed for the child before and after birth, probably by the parents conjointly [*saha*]: see Manu, ii., 27, etc.

पापेक्षितो गुरुश्रयो हर्मिषा ण तु एव पुच्छितो बन्धु ।

नापेक्षितो गुरुजनोऽनघा न तद्यापि दृष्टो बन्धुः ।

एकैकं एवं चरिष्ये किं भणतु एक एकस्य ॥ ११८ ॥

एकैकम् एवं चरिते किं भणतु एक एकस्य ॥ ११८ ॥

शकुन्तला ॥ आत्मगतं ॥ किं एकस्य शब्दजनो भणति ।

शकुन्तला ॥ आत्मगतं ॥ किं मुखस्य आर्यपुत्रो भणति ।

राजा । किम् इदम् उपन्यस्यं ।

शकुन्तला ॥ आत्मगतं ॥ पावकोऽस्य एवो वचनोऽन्यथा ।

शकुन्तला ॥ आत्मगतं ॥ पावकः खलु एष वचनोऽन्यथा ।

शार्ङ्गरवः । कथम् इदं नाम । भवन्त एव सुतरां लोकदृष्टान्त-  
निष्णाताः ।

<sup>1</sup> "Her elder-relatives were not referred to by her; nor by you was any kinsman asked; (the affair) having been transacted quite privately [*lit.*, one with the other, *i.e.*, in a private tête-à-tête], what has each one to say to the other?" *Guru-jana* see p. 173, note 3 in middle. The Devanāgarī MSS. have *imda* for *imindā*. The latter, which is the reading of the oldest Bengālī, I have retained on account of the metre. There is no reason why in *Prākṛit imindā* should not be used for the fem. instrum., since *inassim* is admissible for the fem. loc.: see p. 36, l. 2. *Ekaiḥ* = *anyonyam*, 'mutually': Ś., Ch. *Bhannadu* is the reading of some of the Bengālī MSS. followed by the Calcutta edition; I have written *bhannadu* for *bhannādu*, on account of the metre, and on the authority of Lassen's *Inst. Prak.*, p. 277. The Devanāgarī have *kim bhannāmi*; which reading violates the metre and makes the construction of the sentence very obscure. They also read *ekkam ekkassa*. *Ekā* may be for *ekā-janah*, applicable to either gender. The commentary of Chandra-śekhara is in favour of the above interpretation.

<sup>2</sup> 'Truly, the import of this speech [that which is proposed by this speech] is (likē) fire.' The Mackenzie MS. insert *eso* after *kkhu*.

<sup>3</sup> 'Such-persons-as-your-majesty are certainly full well acquainted with

Verse 118. *ĀNYĀ* or *GĀTHĀ*. (See Verse 2.)

— — | — — — | — — — || — — — | — — — | — — — | — — | —  
— — | — — — | — — — || — — | — — — | — — | — — | —

सतीमपि ज्ञातिकुलैकसंश्रयां  
जनो ऽन्यथा भर्तृमतीं विशङ्कते ।

अतः समीपे परिणेतुर् इच्छते

तदप्रियापि प्रमदा खल्वन्मुनिः ॥ ११६ ॥

राजा । किं चाचभवती मया परिणीतपूर्वा ।

शकुन्तला ॥ सविषादं । आश्रयगतं ॥ चिच्छम् । ममदं देवासङ्गाः ।

शकुन्तला ॥ सविषादं । आश्रयगतं ॥ इदम् । साश्रयते ते आशङ्का ।

शार्ङ्गरवः । किं कृतकार्यदेवाद् धर्मं प्रति विमुखतोचिता राज्ञः ।

राजा । कुतो ऽयम् असत्कल्पनाग्रन्थः ।

शार्ङ्गरवः । मूर्खन्यमी विकाराः प्रायेणैश्वर्यमन्त्रेषु ।

the ways of the world.' *Loka-vṛttānta-nishnātāh* = *loka-vyarahdra-jnātāh* Ś. *Ni-shnāta* (= *abhijna*: Ch.) *lit.*, 'bathed in,' hence 'conversant with.' The Sāhit.-darp: [p. 193] reads *bharān loka-vṛttānte nishnātāh*.

<sup>1</sup> 'People suspect a married-woman [woman who has a husband] residing wholly in her kinsmen's family, although chaste, (to be) the reverse. Hence a young woman is preferred by her own relatives (to be) near her husband, even though she be disliked by him.' *Jnāti*, etc. = *nija-griha-vāsinim*: Ś: *Anyathā*, i.e., *vyabhichārinim*, 'unchaste:' Ś. *Ishyate* = *ākāṅkshyate*: Ś. *Tad-apriyāpi*: the Bengālī, my own MS., and the Sāh.-darp. read *priyāpriyā* २६, 'liked or disliked:' but K. supports the other reading.

<sup>2</sup> 'On account of dislike to a deed done, is opposition to justice becoming in a king?' This is the reading of the oldest Bengālī, and I have adopted it as preferable to that of the Devanāgarī, *Kim kṛta-kārya-dvesho dharman, prati vimukhātā kṛtāvajnd*. Dr. Boehtlingk has endeavoured to solve the difficulty by suggesting that *kṛtāvajnd* should be struck out of the text, as being probably an interpolation from the margin. All the Devanāgarī, however, introduce it.

<sup>3</sup> 'Whence is this inquiry (accompanied) by the fabrication of a falsehood?' *Avidyamānārthasya kalpanayā kṛtāh prasnah*: K.

<sup>4</sup> 'These changes-of-purpose [fickleness of disposition] mostly take effect [wax strong] in those who are intoxicated with sovereign-power.' *Mur-*

राजा । विश्लेषणाधिकारो ऽस्मि ।

गीतमी । जादे । मुहुर्त्तमा लज्ज । अवणदस्सुं दाव दे ओ-  
गीतमी । जाते । मुहुर्त्तमा लज्जस्स । अपनेय्यामि तावत्ते अव-  
उल्लणं । तदो तुमं भट्टा अदिजाणिसुदि ॥ इति यथोक्तं करोति ॥  
गुण्डनं । ततस्त्वां भर्त्ता अभिशास्यति ॥ इति यथोक्तं करोति ॥

राजा ॥ शकुन्तलां निर्वर्ष्य । आत्मगतं ॥

इहम् उपनतम् एवं रूपम् अक्लिष्टकान्ति

प्रथमपरिवृत्तीतं स्थान् न वेत्यववस्थन् ।

अमर इव विभाते कुन्दम् अन्तःपुरां

न खलु च परिभोक्तुं नैव शक्नोमि हातुं ॥ १२० ॥

इति विचारयन् स्थितः ॥

प्रतीक्षारी । अहो धर्मावेक्षिता भट्टिणो । ईदृशं नाम सुखो

प्रतीक्षारी । अहो धर्मावेक्षिता भर्तुः । ईदृशं नाम सुखो-

*chhanti = vardhanti* : S. = *vyāpnuvanti* : K. Cf. Ragh., xii, 57; vi., 9; x., 86. The root *mūroh* has generally the opposite sense, to 'lose strength,' 'grow weaker,' 'faint away.' It is applied to the thickening of darkness, in the *Vikramorvaśī*, Act 3, *tamasām nīśi mūrchhatām*.

<sup>1</sup> 'I am especially aimed-at-by-this censure,' i.e., I am the especial object of this censorious remark about 'persons intoxicated with power.'

<sup>2</sup> 'Not settling-in-my-mind [not deciding or determining] whether this form of unblemished beauty thus presented (to me) [brought near to me] may or may not have been formerly married [by me]; verily I am neither able to enjoy nor to abandon (it), like a bee at the break of day, the jasmine-blossom filled with dew.' *Alishta-kānti* ≠ *anavadya-saundaryam* : K. *Parigrīhītam* : see p. 181, note 4. *Avyavasyan* [= *anīśchinvan*] so reads *Kātavema*; I have ventured to follow him, although nearly all the Devanāgarī MSS. have *vyavasyan*. Compare p. 146, l. 8, note 3, and p. 161, l. 6. If *vyavasyan* is retained, it must be translated 'deliberating,' 'striving to discover.'

Verse 120. MĀLINĪ or MĀNINĪ (variety of ATĪ-ŚAKKARĪ.) See Verses 10, 19, 20, 38, 55, 109, 110.

वणदं रूपं देखिअ को अलो विचारहि ।

पगतं रूपं प्रेक्ष्य को ऽन्यो विचारयति ।

शार्ङ्गरवः । भो राजन् । किमिति जोषम् आस्यते ।

राजा । भोस्तपोधनाः । चिन्तयन्नपि न खलु स्वीकरणम् अच-  
भवत्याः स्मरामि । तत् कथम् इमाम् अभिव्यक्तवत्त्वचरणां प्रत्यात्मानं  
चेचिणम् आशङ्कमानः प्रतिपत्स्ये ।

शकुन्तला ॥ अपवार्थ ॥ अज्जस्स परिणए एव सन्देहो । कुतो

शकुन्तला ॥ अपवार्थ ॥ आर्यस्य परिणये एव सन्देहः । कुत  
दाणिं मे दूराधिरोहिणी आशा ।

इदानीं मे दूराधिरोहिणी आशा ।

शार्ङ्गरवः । मा तावत्

हताभिमर्शम् अनुमन्यमानः

सुतां त्वया नाम मुनिर् विमान्यः ।

मुष्टं प्रतिग्राहयता स्वम् अर्थं

पाचीकृतो दस्युर् इवासि येन ॥ १२१ ॥

1 'Why do you sit [is it sat] so silent?' *Kimarṭham maunam kritam asti* :  
Ś. *Kim tushṇīm evāste* : Vikram., Act 4.

2 *Swikaraṇam* [= *vivāham* : Ś.] *lit.*, 'making one's own,' i.e., 'taking in  
marriage.'

3 'How, then, shall I act towards her, bearing evident signs of pregnancy,  
doubting myself to be her husband.' *Katham pratipateye* may mean  
'how shall I make any reply?' referring to *kim josham dayate* in the previous  
speech; or, 'how shall I receive her?' see p. 135, note 1.

4 'Is the Sage after-consenting to his daughter, who had been seduced  
[carnally-embraced] by thee, to be (thus) insulted forsooth? (he) by whom  
allowing his stolen property [i.e., Śakuntalā] to be kept [taken], thou hast been  
made as it were a justified ravisher [robber].' *Kṛitābhimarśam* = *kṛita-sans-  
parśam* = *kṛita-sangrahaṇām* : K. The first sense of *abhi-mrś* is 'to touch,'  
'to handle.' Here as in *parā-mrś* [Bhatti, xvii., 38] there is an implication

शारदतः । शार्ङ्गरव<sup>१</sup> । विरम त्वम् इदानीं । प्रकुन्तसे । वक्तव्यम्  
 उक्तम् अस्माभिः । सोऽयम् अचभवान् एवम् आह । दीयताम् अस्मै  
 प्रत्ययप्रतिवचनं ।

• प्रकुन्तता ॥ अपवार्य ॥ इमं अवस्थान्तरं गदे तारिसे अणुराण किं

प्रकुन्तता ॥ अपवार्य ॥ इदम् अवस्थान्तरं गते तादृशेऽनुरागे किं  
 वा सुमरादिदेण । अन्ता दाणिं मे सोअणीओत्ति ववमिदं ॥ प्रकाशं ॥

वा स्मारितेन । आत्मा इदानीं मे शोचनीय इति व्यवसितं ॥ प्रकाशं ॥

अस्मत्त ॥ इत्यर्द्धोक्ते ॥ संसददे दाणिं परिणए ण एमो समुदा-

आर्यपुत्र ॥ इत्यर्द्धोक्ते ॥ संशयिते इदानीं परिणये न एष समुदा-

कारो । पौरव । ण कुत्तं णाम दे तत्त पुरा अस्समपदे प्रहावुत्ताण-

चारः । पौरव । न युक्तं नाम ते तथा पुरा आश्रमपदे स्थावोत्तान-

पिअम् इमं जणं समअपुष्वं पतारिअदिसेहि अक्खरेहि पञ्चासकिइदं ।

इदयम् इमं जनं समयपूर्वं प्रतार्थ ईदृशैर् अचरैः प्रत्याचष्टुं ।

of carnal connexion. *Mushlam*: the Taylor MS. has *ishtam*, and the Bengálí *dushtam*. It must be borne in mind that Śakuntalā was married to Dushyanta according to the Gándharva form [p. 127, note 4] during the absence of her foster-father: see pp. 134, 135 with notes. *Pratigrāhayatā*: the causal may sometimes give the sense of 'allowing,' or 'permitting,' as in *ndāyati*, 'he suffers to perish.' *Pātrikṛito*, a very noticeable phrase, is a Chwī compound, formed from *pātram*, a neuter noun meaning 'a receptacle,' applied to express any deserving or worthy person: see Manu, iv., 227.

<sup>1</sup> Kátavema, Śankara, and the old Bengálí MS. interpret *soanto* by *sochanīya*, 'to be sorrowed for;' but Chandra-śekhara has *śodhanīya*, and is followed by Chézy and the Calcutta edition. The meaning will then be 'I myself am now to be cleared [justified] by myself.' All the MSS., except one, insert *mā*.

<sup>2</sup> Now that my marriage is called-in-question, this is not the (proper) form-of-address: see p. 196, note 3. All the MSS. agree in reading *samudādro* for *samudādhāro*; otherwise it might be suspected that *samudādhāro* was the correct word, to which *samudādhāro* must be here equivalent.

<sup>3</sup> 'It is not becoming in thee, having awhile since in the hermitage so

राजा ॥ कर्णै पिधाव ॥ शान्तं । पापं ।

व्यपदेशम् आविष्टयितुं किम् ईदृशे जनम् इमं च पातयितुं ।

कूलक्षणेव सिन्धुः प्रसन्नम् अन्धस् तटतरुं च ॥ १२२ ॥

मकुलान्ताः होद् । जइ परमत्थइो परपरिग्यहमहिणा तुए

शकुन्तला । भवतु । यदि परमार्थतः परंपरिग्रहशक्तिना त्वया

७५० पञ्चमः । ता अदिश्यामेण दानिणा नह आसद्धं अवागदम् ।

एवं प्रवृत्तं । तद् अभिज्ञानेन अनेन तव आशङ्काम् अपनेष्यामि ।

राजा । उद्धारः कल्पः ।

शक्रात्मना ॥ मद्रास्यानं परान्तर ॥ हङ्गी हङ्गी । अङ्गणा ।

शकुन्तला ॥ मुद्राराक्षसं परामृश्य ॥ हाधिक् हाधिक् । अङ्गुली-

अत्रसुखा मे अहंली ॥ इति सविषादं गौतमीन् प्रवेक्षते ॥

यकपूण्या मे अङ्गुलिः ॥ इति सविषादं गौतमीम् अवेक्षते ॥

seduced, after-a-formal-agreement, this person [myself] naturally open-hearted, to repudiate her with such words.' *Uttāna*, 'shallow,' 'unreserved,' is the opposite of *gambhīra*, 'deep,' 'reserved': see p. 38, note 1. *Samaya-pūrvam*: compare p. 198, l. 1; and p. 173, l. 4 of the notes.

'Peace! a sin!' i.e., 'Silence! let me not listen to such sinful words;' or, if no stop is placed after *śāntam*, 'May the sin be palliated!' This seems to be the usual formula in the plays for averting the ill effects of blasphemous, malevolent, or lying words. Sometimes the stage-direction *karnau pidhāya* is omitted: compare Acts vii., 57; *Mṛich.*, p. 36, l. 5; p. 230, l. 6; p. 306, l. 9; p. 329, l. 1. *Mālavik.*, p. 69, l. 10. *Mudr.*, p. 24, l. 5.

\* 'Why seekest thou to sully the royal-title [race, family] and to ruin this person [myself]; as a stream that-carries-away-its-own-banks (disturbs) the clear water (and overturns) the tree on its margin?' *Vyapadēsam*, i.e., *kulam nāma vd*, 'either family or name:' Ch. *Vyapadīsyate anena iti vyapadēśah kulam*: Ś. *Āvilayitum*: infin. of a nom. verb from *āvila*, 'turbid.' *Sindhuh*, 'a river;' in Sanskrit always feminine.

Verse 122. 'ÁRYÁ or GÁTHÁ. (See Verse 2.)

— — —	— — —	— — —		— — —	— — —	— — —	— — —	— — —
— — —	— — —	— — —		— — —	— — —	— — —	— — —	— — —



गौतमी । पूर्णं दे सक्रावदारभ्यन्तरे सचीतिर्यसलिलं वन्दमा-  
 गौतमी । नूनं ते शक्रावताराभ्यन्तरे शचीतीर्यसलिलं वन्दमा-  
 गात् पञ्चद्वं अङ्गुलीश्रमं ।

नाम्नाः प्रभृष्टम अङ्गुलीयकं ।।

राजा ॥ सखितं ॥ इदं तत् प्रत्युत्पन्नमिति स्त्रीणमिति च्छड्यन्ते ।

शकुन्तला । एतद्य दाव विधिना दर्शितं पञ्चक्षणं । अवरं दे  
 शकुन्तला । अथ तावद् विधिना दर्शितं प्रभुत्वं । अपरं ते

कथयिष्यामि ।

राजा । श्रोतव्यमद्दानीं संदृशं ।

<sup>1</sup> 'In all probability the ring slipped from (the finger of) thee as thou wert offering homage to the water at Śachi's holy-pool, within Śakrávatára.' Śakra is a name of Indra, and Śakrávatára some sacred place of pilgrimage where he descended upon earth. Śachi is his wife, to whom there was probably a *tirtha*, or holy bathing-place [see p. 16, note 2], consecrated at this place, where Śakuntalá had performed her ablutions.

<sup>2</sup> 'This is that which is said [thus is proved the truth of the proverb] "Woman-kind is ready-witted."' *Strainam* = *stri-játih*, 'the female sex :'  
 K. The Bengálí have *idam tat pratyutpanna-matitvam strinám* : compare Hitop., l. 2320, where *pratyutpanna-matih* is the name given to the ready-witted fish. See also Hitop., line 2338, 'The food of women is said to be two-fold, their wit four-fold, their cunning six-fold, and their passion eight-fold.'

<sup>3</sup> 'Here, however, sovereignty has been shown by destiny.' A similar sentiment occurs further on in this play, and at the beginning of the 4th. Act of the Vikramortásí, *bhavitavyatá atra balavatí*, 'Here destiny has shown its power.'

<sup>4</sup> Dr. Boehtlingk considers that *śrotavyam* is here taken as a substantive, and construes, 'The moment-for-hearing (what else you have to say) has now arrived :'. compare page 111, line 7. As the passive participle is often used substantively the translation may be 'What took place is now to be heard.'

शकुन्तला । ए० एकदिक्से लोभातिशयमण्डपे यस्मिन्निषण्णः ।

शकुन्तला । ननु एकदिक्से नवमासिकामण्डपे नक्षिणीर्षचभा-  
रणगच्छ उच्यते तुह इत्ये मणिहिदं आसि ।

जगन्मत् उदकं तत्र हस्ते समिहितम् आसीत् ।

राजा । शकुन्तलम् तावत् ।

शकुन्तला । तच्छेषं मे मे पुनश्चिदशो दीर्घापाङ्गो नाम मिश्रपो-

शकुन्तला । तत्त्वं स मे पुनश्चतको दीर्घापाङ्गो नाम मृगपो-  
दशो उच्यते । तुह यच्च दाव पदमं पिश्रुत्ति श्रुत्तिश्रुत्ति जग-  
तक उपस्थितः । तथा अयं तावत् प्रथमं पितृ इति अनुकम्पिना उप-  
स्थितो उच्यते । ए उए दे अपरिचयादो हत्ययाम उच्यते ।  
अन्दिता उदकेन । न पुनश्ते अपरिचयाद् हत्याभ्यासम् उपगतः ।  
पश्चा तस्मि एव मण गच्छि मणिसे एण किदो शरणो । मया  
पश्चात्तस्मिन् एव मया गृहीते मणिसे ऽनेन कृतः प्रणयः । तदा  
तुमं इत्थं पश्यामि । मयो मगन्धेषु विश्रमदि । दूषेति उत्थ  
लम् इत्थं प्रहसितो ऽसि । सर्वः मगन्धेषु विश्रमिति । दावपि अत्र  
आरक्ष्यसि ।

आरक्ष्यकाविति ।†

† 'Lying in a lotus-leaf-cup.' As to *gatam*: see p. 37, note 1. As to *sam-  
nihitam*: see p. 151, l. 6, with note.

† 'Having eyes with long outer corners.' This was the fawn mentioned  
p. 168, l. 10.

† *Upashohhanditah* = *jala-pāndya preritah*, 'was coaxed to drink the  
water:' *Ś.* = *pralobhitah*, 'enticed,' 'coaxed:' Chézy. According to Pāṇini,  
I., 3, 47, the meaning of the root *ohhand* or *ohhadi* (10th conj.) with *upa* is  
'to conciliate privately by flattering or coaxing language.' It occurs in  
Ragh., v., 58, where Stenzler has translated it by '*obsecro*,' 'supplicate,' 'beg.'

† *Pranayah* is here, 'trust,' 'confidence' (= *viśvāsaḥ*: *Ś.*)

† 'In relatives.' *Sagandha* = *sadriśa* = *sannihita*. *Gandha* = *sambandha*: *Ś.*

† So reads my own MS. *Kātavema* has *drannaa* [Lass. Inst. Prāk., p.

राजा । एवमादिभिर् आत्मकार्यनिवर्तिनीनाम् अनृतमयवाङ्मधु-  
भिर् आह्वयन्ते विषयिणः ।

गीतमी । महाभाग । न अहं हि एवं मन्त्रितुं । तपोवणसं-  
•गीतमी । महाभाग । न अहं हि एवं मन्त्रयितुं । तपोवनसं-  
द्विष्टो अणभिला अश्रं जणो कइदत्तम् ।

धितो ऽनभिज्ञो ऽयं जनः कैतवस्य ।

राजा । तापसं वृद्धे । •

स्त्रीणाम् अशिक्षितपटुत्वम् अमानुषीषु  
सन्दृश्यते किमुत याः प्रतिबोधवत्यः ।

प्राग् अन्तरिक्षगमनात् स्वम् अपत्यजातम्  
अन्यैर् दिवैः परभृताः खलु पोषयन्ति ॥ १२३ ॥

187], and interprets it by *dranyakau*. Some read *drannao*, which seems to be an error for *arannado* nom. pl. fem. The feminine is admissible on the principle of the superiority of the human species over animals.

<sup>1</sup> 'By such false honied words as these are voluptuaries allured by (women) repenting of their own deeds.' The Taylor and my own MS. have *nirvartinindam*. The Mackenzie has *yoshitām madhura-gērbhik* for *anritāmaya-rānmūḥubhik*.

<sup>2</sup> According to Pāṇini, ii., 2, 38, *tāpasa-vṛiddhā* is a legitimate compound, although *vṛiddhā-tāpasi* would be more usual.

<sup>3</sup> 'The untaught cunning is observed of females (even) in-those-that-are-not-of-the-human-race [*i.e.*, even in animals]; how much more (of those) who are endowed with reason [*i.e.*, of women]. The female cuckoos, as-is-well-known [*khādy*] allow their own offspring to be reared by other birds, before soaring in the sky.' *Amanushishu*; *i.e.*, *mānusha-jāti-vyatiriktāsu tir-yag-jātishu*: K. *Pratibodhavyah* = *jñāninyah* = *chaitanya-bhājah*: Ś. The most obvious sense of this word, if the context would allow it, would be, 'those women who have received instruction.' *Para-bhṛitāh*: see p. 162, note 3.

Verse 123. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108.

शकुन्तला ॥ सरोवं ॥ अणञ्ज । अन्तर्णो हि अन्तर्भाषेण पेक्ख-  
 शकुन्तला ॥ सरोवं ॥ अनार्य । आत्मनो इदधानुमानेन प्रेच-  
 सि । को दासिं अणो धम्मकच्च अण्वेमिणो तिण्णक्खल्लकपोवम्मत्त-  
 वे । क इदानीम् अन्यो धर्मकच्चुक्कप्रवेशिनस् तण्णक्खल्लकूपोपभस्य  
 तव अण्णिकिदं पडिब्बदिक्खदि ।

तव अनुष्ठतं प्रतिपत्स्यते ।

राजा ॥ आत्मगतं ॥ चन्दिग्धवृद्धिं मां कुर्वन् अकैतवं इवास्याः  
 कोपो लक्ष्यते । तथा ज्ञमया

मध्येव विस्मरणदाहणचिन्तवृत्तौ

वृत्तं रहःप्रणयम् अप्रतिपद्यमाने ।

भेदाद् भ्रुवोः कुटिलयोर् अतिलोहिताभ्या

भग्नं शरासनम् इवातिरूपा स्मरस्य ॥ १२४ ॥

॥ प्रकाशं ॥ भद्रे । प्रथितं दुःखमस्य चरितं । तथापीदं न लब्धये ।

<sup>1</sup> 'What other (person) now would act like [in imitation of] thee, that putting on the garb of virtue resemblest a grass-concealed well?' *Pratipatsyate*: see p. 135, l. 4, with note 1.

<sup>2</sup> 'For (when) I, whose state of feeling was dreadfully-severe from the absence of (all) recollection, (persisted in) not admitting that affection had privately existed (between us); it (seemed) as if (the god) Smara's bow was snapped asunder by that very-red-eyed one with excessive anger, on the parting of her curved eyebrows.' The double-entendre in the word *Smara*, which means 'recollection' as well as 'the god of Love,' is noticeable. See the notes on *Kāmadeva*, p. 99, note 2, and p. 101, note 1. The figure by which the eyebrows of a beautiful woman are compared to Cupid's bow is common, and the glances from the eye are by a similar metaphor often likened to arrows discharged from it. *Śakuntalā* is said to break the bow by the parting of her eyebrows, which were contracted in anger. Possibly one effect of anger might be to wrinkle the brow, which would appear to separate the eyebrows.



शार्ङ्गरवः ॥ सास्त्रयं ॥ श्रुतं भवद्भिर् अधरोत्तरं ।

आजन्मनः शास्त्रम् अशिक्षितो यस्

तस्याप्रमाणं वचनं जनस्य ।

परातिसन्धानम् अधीयते यैर्

विद्येति ते सन्तु क्लृप्तवाचः ॥ १२६ ॥

राजा । भोः सत्यवादिन् । अभ्युपगतं तावद् अस्माभिर् एव । किं पुनर् इमाम् अतिसन्धाय लभ्यते ।

शार्ङ्गरवः । विनिपातः ।

राजा । विनिपातः पौरवैः प्रार्थ्यत इति न अद्वेयम् एतत् ।

शारदतः । शार्ङ्गरव । किम् उत्तरेण । अनुष्ठितो गुरोः सन्देशः ।

प्रतिनिवर्तामहे वयं ॥ राजानं प्रति ॥

the reading of the oldest Bengālī, supported by Kátavema, who has *sambhrita-dosha karshanena*.

<sup>1</sup> 'Scornfully,' 'sarcastically,' *lit.*, 'with detraction.'

<sup>2</sup> *Adharottaram* = *nikṛṣṭa-prādhānyam*, 'ascendancy of the base,' 'placing that at the top which ought to be at the bottom.' Ch. In Manu, viii, 53, the word occurs in the sense of 'confused and contradictory statement,' and again in vii., 21, it is applied to express the confusion of ranks [*adharam* = *sūdrādi*; *uttaram* = *prādhānam*: Schol.] which would ensue, if justice were not duly administered by the king. It may be translated here 'perversion of the truth,' 'confusion of principles,' 'inversion of the proper order of things,' and probably refers to the proverbial sentiment expressed in the succeeding verse.

<sup>3</sup> 'The declaration of that person who from birth is untrained to guile (is) without authority. Let those persons, forsooth, by whom the deceiving of others is studied, calling it a science, be (alone considered) worthy of belief.' *Ājanmanah*: see p. 155, note 4 at end. *Apramāṇam* = *ayathārtam*: Ś. *Atisandhānam*: compare p. 99, l. 3. *Āpta-vāchah* = *yathārtha-vachandh*: Ś. = *pramāṇa-vāchah*: K.

<sup>4</sup> *Vinipāta* = *pratyaḍāya*: K. = *naraka-gamana*: Ś., 'ruin,' 'destruction.'

तद् एषा भवतः कान्ता त्यज वैनां गृहाण वा ।

उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी ॥ १२७ ॥

गीतमी । गच्छायतः ।

॥ इति प्रस्थिताः ॥

शकुन्तला । कथम् अनेन कितवेन विप्रलब्धास्मि । यूयमपि मां

परिदेविनीं परित्यजथ ॥ इत्यनुप्रतिष्ठते ॥

गीतमी ॥ स्थित्वा ॥ वत्स शार्ङ्गरव । अनुगच्छति इयं खलु नः

करुणपरिदेविनी शकुन्तला । प्रत्यादेशपरुषे भर्तरि किं वा मे

पुत्री करिष्यति ।

शार्ङ्गरवः ॥ सरोषं निवृत्त्य ॥ किं पुरोभागिनि स्वातन्त्र्यम् अव-  
लम्बसे ॥ शकुन्तला भीता वेपते ॥

<sup>1</sup> 'She is, then, your wife: either abandon her or take her: for the authority over wives is admitted to be unlimited [reaching everywhere, unbounded].' *Kāntā*: the Bengālī MSS. have *patni*. *Sarvato-mukhī* = *sarva-karāṇa-samarthā*, 'omnipotent,' 'able to do everything:' Ch. = *sarva-prakārena*, 'of every kind:' S. The literal meaning of the word is 'looking or facing in every direction.'

<sup>2</sup> 'O naughty one, dost thou affect independence [art thou determined to have thy own way]?' *Puro-bhāgini* = *dushte*: K. = *doshaika-darśini* = *doshika-drik*: S., Ch. The first sense of *puro-bhāgin* is 'one who takes the first share or more than his proper share,' i.e., 'a forward, grasping character.' In this sense it occurs at the end of 3rd. Act of *Vikram.*, *mā mām puro-*

शार्ङ्गरवः । शकुन्तले ।

यदि यथा वदति चितिपस्तथा

त्वम् अवि किं पितुर् उत्कुलया त्वया ।

अथ तु वेत्सि श्रुतिं व्रतम् आत्मनः

पतिकुले तव दास्यमपि चमं ॥ १२८ ॥

तिष्ठ । साधयामो वयं ।

राजा । भोस्तपस्विन् । किम् अचभवतीं विप्रसभसे । कुतः ।

कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव ।

वशिनां हि परपरिग्रहसंक्षेपपराङ्मुखी वृत्तिः ॥ १२९ ॥

*bhāgini 'ti samarthayasi.* It next passes into the sense of 'a malevolent, censorious, calumniating person:' see Amara-kosha. Lastly, as here, it seems to be used generally for 'a wilful, perverse, wicked person.' Most of the Devanāgarī, unsupported by the Scholiasts, have *pūrobhāge*. *Svātantryam*: compare Manu ix., 3, *nā strī svātantryam arhati*; and see p. 48, note 1.

<sup>1</sup> 'If thou art so, as the king asserts, what (connection will remain) to the father with thee fallen from thy family [an outcast from thy family, degenerated]? but if thou art conscious that thy own marriage-vow [conduct] is free-from-taint [pure, inviolate], even slavery will be supportable in thy husband's household.' *Kim pitur*: some of the Bengālī MSS. have *kim pūnar utkulayā*, i.e., *Kula-vyavahārātikramena vidyamānayā*: Ś. *Vratam* = *charitram*, 'conduct': K. = *pati-vratam*: Ś.

<sup>2</sup> 'We must set off on our return,' *lit.*, We must finish our business.

<sup>3</sup> 'The moon awakes [expands] the night-lotuses only, the sun the day-lotuses only: for the character [feelings] of those who control their passions recoils [turns away with abhorrence] from embracing the wife of another.' *Kumuda* is a kind of lotus, which blossoms in the night [see p. 120, note 2] the *pankaja*, or mud-born lotus [*Nelumbium speciosum*], opens its petals only in the day. *Bodhayati* = *prakāśayati*. *Parigraha*: see p. 181, note 4.

Verse 128. DRUTA-VILAMBITA (variety of JAGATĪ). See Verses 45, 72.

Verse 129. ĀRYĀ or GĀTHĀ. See Verse 2.

— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — —  
— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — —



शार्ङ्गरवः । यदा तु पूर्ववृत्तम् अन्यसङ्गाद् विस्मृतो भवान् । तदा  
कथम् अधर्मभीरुः ।

राजा । भवन्तेऽहम् एवात्र गुरुलघवं पृच्छामि ।

मूढः स्याम् अहम् एषा वा वदेन्मिथ्येति संशये ।

दारत्यानी भवान्माहो परस्त्रीस्पर्शपाण्डुलः ॥ १३० ॥

पुरोहितः ॥ विचार्य ॥ यदि तावद् एवं क्रियतां ।

राजा । अनुशास्तु मां भवान् ।

पुरोहितः । अत्रभवती तावद् आप्रसवाद् अस्मद्गृहे तिष्ठतु । कुत  
द्रदम् उच्यत इति चेत् । त्वं साधुभिर् उद्दिष्टः । प्रथममेव चक्रवर्तिनं  
पुत्रं जनयिष्यसीति । स चेन्मुनिदौहित्रस्तत्तत्क्षणोपपन्नो भविष्यति ।

<sup>1</sup> *Anyā-sangāt*, i.e., *anyasyādh kāntādyādh sangāt*, 'on account of union with another wife.' As to *vismṛita*: see p. 162, note 1 at end.

<sup>2</sup> *Guru-lāghava* is properly a kind of abstract noun formed from the Dvandwa *guru-laghu*, the *viddhi* taking place in the second member of the compound instead of the first. The sense will then be, 'I ask your reverence as to the greater and the less [i.e. the heavier and the lighter] sin.' This is addressed to the *Brāhmaṇ* who acts as the *Purohita* or family priest, whose duty it would be to advise the king as to which was the greater or less sinful course. This sense of *guru-lāghava* is supported by two other passages: *Mahābh.*, xii., 1273; and Episode of *Yajn.*, 6. The more obvious sense of the compound would be, 'the alleviation [solution] of a grave matter.'

<sup>3</sup> 'In a doubt as to whether I may be infatuated or she may speak falsely, shall I become a repudiator of my wife, or defiled by contact with another's wife?' *Aho*: see p. 47, note 1 at end.

<sup>4</sup> 'A son who has the mark of the *chakra* or discus in his hand.' When the lines of the right hand formed themselves into a circle, 'this was the mark of a future hero and emperor. *Chakra-vartin* is generally explained to mean, 'an emperor whose dominion extends to the horizon [*chakra*] or from sea to sea.'

अभिगच्छ शुद्धान्तम् एनां प्रवेशयिष्यसि । विपर्यये तु पितुर् अस्याः  
समीपनयनम् अवस्थितमेव ।

राजा । यथा गुरुभ्यो रोचते ।

पुरोहितः । वत्से । अनुगच्छ मां ।

शकुन्तला । भगवति वसुधे । देहि मे विवरं ।

शकुन्तला । भगवति वसुधे । देहि मे विवरं ।

॥ इति रुदन्ती प्रस्थिता । निष्क्रान्ता सह पुरोधसा सह तपस्त्रिभिस्तु ।

राजा प्रापव्यवहितस्तुतिः शकुन्तलागतमेव चिन्तयति ॥

नेपथ्ये । आसुर्यं ।

राजा ॥ आकर्ण्य ॥ किं नु खलु स्यात् ।

पुरोहितः ॥ प्रविश्य । सविस्मयं ॥ देव । अद्भुतं खलु संवृत्तं ।

राजा । किमेवं ।

पुरोहितः । देव । परावृत्तेषु कण्ठशिष्येषु

सा निन्दन्ती स्वानि भाग्यानि बाला

बाह्वत्सेपं क्रन्दितुं च प्रवृत्ता ।

राजा । किं च ।

‘ If the Muni’s daughter’s-son shall be endowed with this mark [these marks], having congratulated her thou shalt introduce her to the ‘female-apartments.’ *Dauhitra*, from *dūhitri*, is like *pautra*, ‘a son’s son,’ from *putra*. *Suddhānta* : see p. 21, note 1.

‘ Grant me admission or entrance,’ ‘Open to receive me,’ i.e., Let me remain no longer in the land of the living. *Mama praveśāyā dvividhā bhava*, ‘Cleave in two to let me enter.’ Ś. The Bengālī MSS. have *āntaram* = *avakāśam* instead of *vivaram*.

‘ That young-creature upbraiding her own fortunes, throwing up her arms, and beginning to weep’—or, ‘and beginning to weep with repeated uplifting of her arms.’—*Bāhvatkshepan* [so read all the MSS.]; this is an instance of an adverbial indeclinable participle of repetition compounded with a noun. *Bhujochchālanam yathā bhavati evam kranditum pravṛttā* : Ś. It is equivalent to *bāhū utkshipya*, repetition of the action being perhaps implied.



॥ अथ पञ्चमषष्ठाङ्कमध्ये प्रवेशकः ॥

॥ ततः प्रविशति नागरिकः श्यालः पञ्चादह्णपुरुषम् आदाय रक्षिणी च ॥

रक्षिणी ॥ ताडयित्वा ॥ अरे कुम्भिलका । कथय । कुत्र त्वया एतन्

रक्षिणी ॥ ताडयित्वा ॥ अरे कुम्भिलक । कथय । कुत्र त्वया एतन्

<sup>1</sup> See page 97, note 8.

<sup>2</sup> 'Then enters the king's brother-in-law (as) superintendent of the city-police, and two policemen [guards] bringing a man (with his hands) bound behind.' *Nāgarika* = *nagarādhikāri*, 'superintendent of the city:' *ś.* = *nagare niyuktah* 'one set over the city:' K., and equivalent here to 'the chief of the police.' *Śyāla* = *rāshtriya* or *rāshtriya* [Am.-kosha, i., vii., 14]. The king's brother-in-law, who here acts as the superintendent of police, is a character not unfrequently introduced in the plays: compare *Mṛich.*, p. 224, l. 4; p. 227, l. 12; p. 230, l. 1, in which passages he is called *rāja-śyālah* and *rāshtriya-śyālah*. Kātavema observes that the policemen and the fishermen in this scene speak the Māgadhi form of Prākṛit: see Lassen's *Instit. Prāk.*, p. 391, but Śankara affirms that the fisherman speaks the Śākara or Śākārika dialect [*Chaura-pātras tu śākara-nāmadheya śākara-prāya-bhāṣanāt*] see Lass. *Inst.*, *Prāk.*, p. 422. Both Śankara and Kātavema have omitted to make mention of the dialect spoken by the Śyāla or Nāgarika. According to Viśwanātha [Sāhit. Darp., page 180, line 12] he ought to speak the Dākṣiṇātyā form of Prākṛit. In the Bengālī MSS., and some of the Devanāgarī, he is certainly made to speak a dialect, distinct from the other characters of this scene, but in the best MSS. pure Prākṛit forms are found in the speeches attributed to him. Indeed, as brother-in-law of the king, he must have been a Kshatriya, or one of the military caste.

<sup>3</sup> 'O thief!' *Kumbhila* or *kumbhilaka*, seems to be identical with *kumbhila*, *kumbhilaka*, *kumbhira*, *kumbhiraka*, etc., although the meaning 'thief' is not given to the two latter words in the dictionary. Compare in the beginning of Act 5. of the *Vikramorvaśī*, *mani-kumbhira*, 'gem-stealer,' (applied to the bird who swallowed the crest-jewel); at the end of Act 2, *loptreṇa śuchitasya kumbhirakasya*; and in *Mālavik.*, *aho kumbhilakāḥ pariharaniyā chandrikā*.

मणिवन्धनोत्कीर्णनामधेयं राजकीयम् अङ्गुलीयकं समासादितं ।  
पुरुषः ॥ भीतिनाटितकेन ॥ प्रसीदन्तु भावमिश्राः । अहं न

ददितुक्यकाली ।  
ईदृशकर्मकारी ।

प्रथमः । किं भू शोभनो ब्राह्मण इति कृत्वा राज्ञा प्रत्यक्षो

प्रथमः । किं खलु शोभनो ब्राह्मण इति कृत्वा राज्ञा प्रत्यक्षो

दत्तः ।

पुरुषः । अष्टपुत्र इदानीं । अहं शक्रावताराभ्यन्तरवासी धीवरः ।

पुरुषः । अष्टपुत्र इदानीं । अहं शक्रावताराभ्यन्तरवासी धीवरः ।

<sup>1</sup> 'The setting of which is engraven with his name.' *Mani-bandhana* which usually signifies 'the wrist,' is here the place of the setting [technically, the collet, *نگین دان* *nigin dān*] of the jewel which formed the *mudrā* or seal of the ring, mentioned p. 52, note 2. *Mani khachyate yasmin iti mani-bandhana* : K. The name might have been engraven on the stone itself, or on the gold in which it was set. *Utkṛi* is used in the sense of 'excavating,' in *Mahābh.*, i., 5813; and *samutkirṇa* with the meaning 'perforated,' in *Ragh.*, i., 4.

<sup>2</sup> 'With a gesticulation of fear.' The *ka* added to *nātita* may possibly signify a poor, sorry, or ludicrous gesture. It is often pleonastic, but in the plays it will sometimes be found affixed to the passive participle, to which it gives the sense of a verbal noun. Thus *udbhṛāntaka* and *apavāritaka* [*Mrich.*, p. 171] for *udbhṛānti* and *apavārana*.

<sup>3</sup> 'Your honour.' *Bhāva* = *mānya*: Ś., 'venerable,' 'respectable' [see Wilson], to which *mīśra* may be added: see p. 6, note 2.

<sup>4</sup> 'Was it forsooth a present given by the king (to thee) imagining (thee to be) an illustrious Brāhman?' *Pratigraha* [see p. 52, l. 3 with note] is especially 'a donation to a Brāhman at suitable periods.' *Kṛitvā*: see p. 171, note 1 in middle; and compare *Mālavikāgn.*, 23, 9, *para-kāryam iti kṛitvā*. Also *Mrich.*, 147, 5.

<sup>5</sup> *Sakrāvātāra*: see page 105, line 2, note 1.

द्वितीयः । पाटञ्जला । किं अन्नेदिं तादी पुच्छिदा ।

द्वितीयः । पाटञ्जल । किम् अस्माभिर् जातिं पृष्टः ।

श्यालः । सूत्रम् । कहेद् सत्त्वं यत्कृमेण । मा एं अन्तरा पटि-

श्यालः । सूत्रम् । कथयतु सर्वम् अनुक्रमेण । मा एनं अन्तरा प्रति-  
बन्धम् ।

बधीतं ।

उभौ । तं आवर्त्तं आणवेदि । कर्त्तव्यम् ।

उभौ । यद् आवर्त्तं आणापयति । कथय ।

पुरुषः । अहं जालोद्गारादीदि मत्स्यवन्धनोपायैः कुटुम्ब-

पुरुषः । अहं जालोद्गारादिभिर् मत्स्यवन्धनोपायैः कुटुम्ब-  
नसं कर्त्तुमि ।

रणं करोमि ।

श्यालः ॥ विहस्य ॥ विहस्य इदानीम् आजीवः ।

श्यालः ॥ विहस्य ॥ विहस्य इदानीम् आजीवः ।

पुरुषः । भद्रा । मा एनं भण ।

पुरुषः । भर्तः । मा एवं भण ।

<sup>1</sup> Verbs of 'asking' in Sanskrit govern a double accusative case, one of which is retained after the pass. participle.

<sup>2</sup> *Suchaka*, 'a spy,' 'an informer,' is the name of one of the *rakshināh*, or policemen.

<sup>3</sup> *Ābutta*, 'a sister's husband,' or 'brother-in-law,' according to Amara-k., vii., 12. In *Mṛich.*, p. 339, l. 12, this word is applied as a title of respect by a son to his father; but Dr. Boehtlingk conjectures that this may be an error for *dvuka*, the regular theatrical term for 'father.'

<sup>4</sup> 'I make the support of my family by nets, hooks, and the other contrivances for catching fish.' *Udgāla* or *udgāra* = *valīśa* or *vaḍīśa*, 'a fish-hook:' K.

<sup>5</sup> This is spoken ironically, as according to Manu (x, 46-48), the *nishāda*, or fisherman caste, was one of the lowest. 'Those who are considered as low-born shall subsist only by such employments as the twice-born despise.'

यत्कर्म किञ्चिद्विनिन्दितं न खलु तत्कर्म विवर्जनीयम् ।

यत्कर्म किञ्चिद्विनिन्दितं न खलु तत्कर्म विवर्जनीयम् ।

यत्कर्म किञ्चिद्विनिन्दितं न खलु तत्कर्म विवर्जनीयम् ॥ १३३ ॥

पशुमारणकर्मदासखो अनुकन्यासदुर् एव श्रोत्रियः १३३ ॥

श्यालः । ततस्ततः ।

*Nishādas* (must subsist) by catching fish, &c.' Any occupation which involved the sin of slaughtering animals (excepting in the case of sacrificing to the god Śiva) was considered despicable. Butchers and leather-sellers were as great, or even greater, objects of scorn.

<sup>1</sup> 'That occupation in which one was born, as-the-saying-is (*kila*), though in-bad-repute, verily must not be abandoned. The same sacrificing-Brāhman, who is savage in the act of slaughtering animals, may be (of a disposition) tender with compassion.' *Sahajam* = *kula-kramānugatam*, 'inherited from one's forefathers.' Manu is very peremptory in restricting special occupations to the different castes, especially to the mixed and lowest castes, formed by intermarriage with the others. 'A man of the lowest class, who, through covetousness, lives by the acts of the highest, let the king strip of all his wealth and banish. His own office, though badly performed, is preferable to that of another, though well performed; for he who lives by the duties of another class, immediately falls from his own : ' x., 96, 97. Hence we find the employments of fishing, slaughtering animals for food, leather-selling, basket-making, burning the dead, &c. &c., assigned to men born in certain impure castes, and confined perpetually to their descendants. To the higher and purer castes a greater variety of employment was allowed. Śankara observes that the Brāhman is called *Shat-karmā*, from the precept of Manu (i., 88), which enjoins upon him six occupations, viz., reading, teaching, sacrificing, assisting others to sacrifice, giving, and receiving. Under certain circumstances he was allowed by Manu to engage even in trade, and other employments. The sacrifice of animals was enjoined only on the priests of the god Śiva. The Brāhman, in the worship of this god, might have to kill

Verse 133. *VAITĀLYA*, containing twenty-one syllables to the line, each whole line being alike, the first and third half-lines ending at the tenth syllable. See Verse 52.

— — — — — ॥ — — — — —

पुरुषः । एकस्मिन् दिवसे खण्डशो रोहितमस्यो मया कल्पितं

पुरुषः । एकस्मिन् दिवसे खण्डशो रोहितमस्यो मया कल्पितो

जातः । तस्य उदरमभ्यन्तरे एतद् रत्नभासुरम् अङ्गुलीयकं दृष्टं ।

यावत् । तस्य उदराभ्यन्तरे एतद् रत्नभासुरम् अङ्गुलीयकं दृष्टं ।

पश्चात् अहम् अस्य विक्रयाय दर्शयन् गृहीतो भावमिश्रैः । मारयत वा ।

पश्चाद् अहम् अस्य विक्रयाय दर्शयन् गृहीतो भावमिश्रैः । मारयत वा ।

मुञ्चत वा । अयम् अस्य आगमवृत्तान्तः ।

मुञ्चत वा । अयम् अस्य आगमवृत्तान्तः ।

श्यालः । जानुक । विस्त्रगन्धिर गोघाती मत्स्यबन्ध एव निःसंशयः ।

श्यालः । जानुक । विस्त्रगन्धिर गोघाती मत्स्यबन्ध एव निःसंशयः ।

animals; but this was as much a necessary part of his business, as killing fish, of the fisherman, and was no proof of any natural cruelty of disposition. Śankara defines a Śrotriya Brāhman thus: *Janmanā Brāhmano jneyah sanskārair dwija uchyate vidyayā yāti vipratwam tribhiḥ śrotriya uchyate*, i.e., 'Birth constitutes the title Brāhman, sacramental rites (especially that of investiture with the sacred thread) the title Dwija, or twice-born; knowledge, the title Vipra; and all three Śrotriya.' The usual definition of this word is, a Brāhman conversant with *śruti*, or scripture.

<sup>1</sup> The *Rohita* or *Rohi* fish [*Cyprinus Rohita*] *lit.*, Red-fish, is a kind of carp, found in lakes and ponds in the neighbourhood of the Ganges. It grows to the length of three feet, is very voracious, and its flesh, though coarse, is eaten. Its back is olive-coloured, its belly of a beautiful golden hue, its fins and eyes red.

<sup>2</sup> 'O Jānuka, the villain stinking (as he does) of raw flesh (is) doubtless a fisherman.' *Jānuka* is the name of the other policeman, who is supposed to have detected the thief; *jānuka iti chora-jñātūr aparā-pādāter nāma*: Ś. Some of the Bengālī MSS. have *jālua* for *jānuka*. *Visra-gandhi* = *āmisha-gandhi*: Ch. *Go-ghāti*: the killing of a cow [*go-hatyā*] is reckoned by the Hindūs a most heinous crime: compare *Hitop.*, l. 162. Hence *go-ghāti*, 'cow-killer,' is applied as a reproachful epithet to any rogue or low person. Thus in the *Mricchhakatī*, p. 299, l. 4; p. 317, l. 2, the Chāndāla is called *go-ha* or *go-ghna*.



अङ्गुलीयकदमणं मे विमरिमिदन्व । राजकुलम् एव गच्छामि ।

अङ्गुलीयकदर्शनम् अथ विमर्ष्टव्यं । राजकुलम् एव गच्छामः ।

रक्षिणी । मन्त्रः । गच्छ अरे गच्छिभेदकः ।

• रक्षिणी । तथा । गच्छ अरे गच्छिभेदकः ।

॥ सर्वे परिक्रामन्ति ॥

श्यालः । सूचकः । इमं पुरद्वारेऽग्रमन्तौ प्रतिपालयत । यावद्

श्यालः । सूचकः । इमं पुरद्वारेऽग्रमन्तौ प्रतिपालयत । यावद्

इमं अङ्गुलीयकं यथागमनं भर्तुर् निवेद्य ततः शासनं प्रती-  
च्छिक्कन्ति गच्छामि ।

थ निष्क्रामामि ।

उभौ । प्रविशतु आवुत्तः स्वामिप्रसादाय ।

उभौ । प्रविशतु आवुत्तः स्वामिप्रसादाय ।

॥ निष्क्रान्तः श्यालः ॥

प्रथमः । जानुक । चिरायति खलु आवुत्तः ।

प्रथमः । जानुक । चिरायति खलु आवुत्तः ।

द्वितीयः । ननु अवसरोपसर्पणीया राजानः ।

द्वितीयः । ननु अवसरोपसर्पणीया राजानः ।

प्रथमः । जानुक । स्वरतो मे हस्तौ अथ बध्यस्व सुमनः

प्रथमः । जानुक । स्वरतो मे हस्तौ अथ बध्यस्व सुमनः

• 1. '(But) the finding, [seeing, showing] of the ring by him must be (more closely) inquired into.' *Vimarshataryam* = *jijñāsitaryam*: Ś. The root *mri* with *vi* has usually the sense of 'to consider of,' 'investigate,' but if the root be *mri*, the sense would be 'must be pardoned,' 'overlooked.' Kāta-vema has *vimarshataryam*, from *mri*.

• 2. 'Cut-purse,' *lit.*, 'knot-breaker' or 'knot-cutter.' The Hindús generally carry their money tied up in a knot in one end of a cloth, which is bound round the waist.

पिण्डं ॥ इति पुरुषं निर्दिशति ॥

पिण्डं ॥ इति पुरुषं निर्दिशति ॥

पुरुषः । ए अलुहदि मावे अकालणमालणे भविदं ।

पुरुषः । न अर्हति भावो ऽकारणमारणो भवितुं ।

द्वितीयः ॥ विलोक्य ॥ एषं अन्हाणं ग्रामी पत्तदृष्टे नाचशासनं

द्वितीयः ॥ विलोक्य ॥ एष जी स्वामी प्रचहसो राजशासनं  
पडिच्छिच्च इदं मुखे देक्खीअदि । सिद्धवन्तो भविष्यसि । एतन्तो मुखं  
प्रतीव्य इतोमुखो दृश्यते । एप्रबलिर् भविष्यसि । एतन्तो मुखं  
वा देक्खिअसि ।

वा दृश्यसि । x

श्यालः ॥ प्रविश्य ॥ सूचक । मुखेण एषो जानोअजीवो । उपपन्नः

श्यालः ॥ प्रविश्य ॥ सूचक । मुच्यताम् एष जालोपजीवः । उपपन्नः

किल अयम् अकुलीयकस्य आसमी ।

किल अयम् अकुलीयकस्य आगमः ।

सूचक । जह आसमी भणदि ।

सूचक । यथा आसुक्तो भणति ।

<sup>1</sup> 'My hands tingle [my fingers itch] to bind a flower (about the head) of this victim [criminal about to be executed].' All the Devanāgarī MSS. have *sumanah pinaddhum*, excepting the Mackenzie, which has *sumahanam* for *sumano*. The Bengālī have got rid of the difficulty by substituting *vydṛpḍa-yitum*, 'to kill.' It is clear from what follows that the two policemen expected that their master would return with the king's order for putting the fisherman to death. From the *Mālatī-Mādhava*, and other plays, it is evident that a person about to be offered as a victim to Śiva or Durgā had a wreath of flowers bound round the head. It may reasonably be assumed that this was also the case with common criminals, previous to their execution.

<sup>2</sup> 'Thou wilt be food for [an offering to] the crows [vultures], or wilt see the face of a dog.' *Gridhrāh-baliḥ*: see p. 179; note 1. *Śūmo mukham*: so read all the Devanāgarī MSS., excepting the Mackenzie, which omits the clause entirely. Dr. Bochtlingk has adopted as an emendation, *śūmo*

द्वितीयः । एषे जमशदणं पविशित्य पडिणिवुत्ते ॥ इति पुरुषं

द्वितीयः । एष यमशदणं प्रविश्या प्रतिनिवृत्तः ॥ इति पुरुषं  
परिमृक्तबन्धनं करोति ।

परिमृक्तबन्धनं करोति ।

पुरुषः ॥ श्यालं प्रणम्य ॥ भट्टा । अद्य कीलशि मे याचीवे ।

पुरुषः ॥ श्यालं प्रणम्य ॥ भर्ता । अद्य कीदृशो मे याचीवः ।

श्यालः । एस भट्टिणा अङ्गुलीअमुत्तमसिहो पमादोवि दा-

श्यालः । एष भर्ता अङ्गुलीयकमूखसन्धितः प्रमादोऽपि दा-  
विदो ॥ इति पुरुषाचार्यं प्रयच्छति ॥

पितः ॥ इति पुरुषाचार्यं प्रयच्छति ॥

पुरुषः ॥ सप्रणमं प्रतिगृह्य ॥ भट्टकेण अणुगमहिदन्दि ।

पुरुषः ॥ सप्रणमं प्रतिगृह्य ॥ भर्ता अणुगृहीतोऽस्मि ।

स्वचक्रः । एषे एवम अणुगमहिदे जे शूलादो अवदालिअ सत्थि-

स्वचक्रः । एष नाम अणुगृहीतो यः शूलाद् अवतार्य रस्मि-  
तन्त्रे पडिडाविदे ।

स्वन्त्रे प्रतिष्ठापितः ।

*muham*, i.e., *śiśor* [not *śiśuro*] *mukham*, and translated 'or thou wilt see the face of (thy) child (once more).' He has supported this interpretation by a reference to two other passages, one in the 7th. Act of this play [*putra-mukha-darāṇena*], another in *Mrich.*, 303, 4. Doubtless *putra-mukham dṛṣṭi* is a common phrase, but the whole point of this passage seems to me to lie in the ludicrous substitution of *śunah* for *putrasya*.

'Yama-sādāna, 'the abode of Yama,' i.e., the infernal city, Yama-pur, whither the Hindūs believe a departed soul immediately repairs, and receives a just sentence from Yama, the Hindū Pluto or Minos. The name Yama, i.e., Restrainer or Punisher [from *yam*, 'to restrain'] is given to him as judge of departed spirits and god of punishment.

<sup>3</sup> This is said ironically; in reference to p. 218, line 14, note 5.

<sup>4</sup> Properly 'a favour,' here 'a present,' 'a gift.'

<sup>5</sup> 'This (fellow) forsooth (may well say he) has been favoured, who, after

जानुकः । आवुत्त । पालिदीशिष्ये कहेदि तेण अजुत्तोअण

जानुकः । आवुत्त । पारितोषिके कथयति तेन अजुत्तोअण  
भट्टिणो अक्षदेण होदध्वे ।

भर्तुः सक्ततेन भवितव्यं ।

श्यालः । ए तस्मिं महारुहं रदणं भट्टिणो बद्धमदन्ति तस्मिं

श्यालः । न तस्मिन् महार्हं रत्नं भर्तुर् बद्धमतमिति तर्कयामि ।

तस्मिं दंशणेण भट्टिणो अभिमदो जणो सुमारदो । मुहत्तत्रं पकि-  
तस्य दर्शनेन भर्तुर् अभिमतो जनः स्यतः । मुहूर्तं प्रह-  
दिगम्भीरो विपकुसुचमणो आसि ।

तिगम्भीरो ऽपि पर्युत्सुकमनाः आसीत् ।

सूचकः । शेविदं नाम आवुत्तेण ।

सूचकः । शेवितं नाम आवुत्तेन ।

जानुकः । ए भणहि । इमं प्रश्नं कां मच्छिष्याभक्त्यानि ॥ इति

जानुकः । ननु भण । अस्य हते मत्स्थिकाभर्तुरिति ॥ इति

पुरुषम् असूचयथा पश्यति ॥

पुरुषम् असूचयथा पश्यति ॥

being made to descend from the stake, has been mounted on the withers of an elephant.' *Śūla*, 'a stake for impaling criminals.' The act of impaling was called *śūlāropana*, and one who deserved it *śūlya*. 'Mounting on an elephant,' denotes elevation to high dignity, elephants being used in triumphal processions.

<sup>1</sup> This is the reading of Kāṭavema. Most of the Devanāgarī have *pali-dōgam kahehi* for *paritosham kathaya*. Translate:—'The present proves [intimates] that this ring must be highly prized by the king.'

<sup>2</sup> 'Though naturally reserved [unruffled, deep, profound] he became for a moment agitated in mind.' *Gambhīra*: see p. 38, note 1, and p. 203, note 3, at end. Kāṭavema reads *pajjasu-naano* for *paryāśeru-nayana*. All Asiatics are skilful in suppressing or concealing emotion.

<sup>3</sup> So read most of the Devanāgarī MSS. *Matayikā* is not given in the Dictionary. Dr. Boehtlingk translates it by *fisch-brut*, 'the fry of fish,' and

पुरुषः । भट्टालके । इदो अहं तुम्हाणं शुमणोमुत्तं होदु ।  
 पुरुषः । भट्टारकाः । इतो ऽहं युष्माकं सुमनोमूखं भवतु ।  
 जानुकः । एतके जुज्जइ ।  
 जानुकः । एतावद् युज्यते ।  
 झालः । धीवर । महत्तरो तुमं पिअवअस्सको दाणिं मे मंभुत्तो ।  
 झालः । धीवर । महत्तरस् तं पिअवअस्स इदानीं मे सट्ठत्तः ।  
 कादम्बरीसक्तिअं अस्साणं पढमसोत्तिदं इच्छीअदि । ता सोत्तिअ-  
 कादम्बरीसक्तिम् अस्साकं प्रथमसोत्तिदम् इच्छते । तत् श्रीष्टिका-  
 पणं एव गच्छामा ।  
 पणम् एव गच्छामः ।  
 सर्वे । मत्तः ।  
 सर्वे । तथा ।

॥ इति निष्क्रान्ताः सर्वे ॥

॥ प्रवेशकः ॥

observes that it is also the name for a kind of fish called in German *schaar*. Had the word been *mateyika* or *māteyika*, 'a fisherman,' there would have been no difficulty. May it not mean 'a fish-woman,' and the phrase be translated, 'this lord of a fish-woman,' 'this husband of a fish-woman?' Kātavama and the Bengālī have *matsya-satror*, 'enemy of fishes.'

<sup>1</sup> 'Let the half of this be the price of your flower (for binding about my head).' The fisherman is again ironical. The allusion of course is to the flower mentioned at p. 222, note 1. There is probably a double-entendre in *sumanāh*, which may signify 'good-will,' as well as 'flower.'

<sup>2</sup> 'Our first friendship requires to be attested over (some) wine,' i.e., We must pledge ourselves over our cups or in drinking each other's health. *Kādambart*, 'an intoxicating liquor distilled from the Kadamba flower.' *Sākshīkam*: compare *Mālavikāg.*, page 53, line 7; *Raghu-vansā*, xi., 48, and *Hitopadeśa*, line 842.

॥ अथ षष्ठोऽङ्कः ॥

॥ ततः प्रविशत्याकाशघानेन साकुन्तली नामाप्सराः ॥

सानुमती । निव्यक्तित्वं मेऽपि यज्ज्ञा । सा निव्यक्तनिव्यक्तं चर्चयति ।  
 सानुमती । निर्वर्तितं मया पर्यायनिर्वर्तनीयम् अपरस्वीर्यं  
 सानुमती । जाव साकुजणसु अभिषेककालोत्ति सम्यद् इमस्य रा-  
 साभिधं । यावत् साधुजनस्य अभिषेककाल इति साध्यतम् अथ रा-  
 एसिणो उदन्तं पञ्चक्रीकरिस्मि । एं मेऽप्यसम्बन्धेण शरीरभूता  
 कर्षेर् उदन्तं प्रत्यक्षीकरिस्मि । ननु मेनकासम्बन्धेन शरीरभूता  
 दाणिं मे सउन्दला । क्वाप्य दृष्टिदणिसत्तं आदिदृष्टुष्वपि ॥  
 इदानीं मे शकुन्तला । तथा च दृष्टिदणिसत्तं आदिदृष्टुष्वपि ॥

<sup>1</sup> 'Attendance at Apsaras-tīrtha (which is wont) to be performed (by us) in regular-rotation has been performed by me. Now, whilst (it is) the bathing-time of the good people [i.e., of Śakuntalā and the nymphs], I will with my own eyes ascertain the circumstances [news] of this Rājarshi.' *Sānnidhyam*, lit., 'proximity.' Here it denotes 'close attendance or waiting,' as in *Hitop.*, line 1112, *anytvind sānnidhyam avāśyam karanīyam*. In the interlude before the 4th. Act of Vikram., *upasthāna* occurs with the same sense in a parallel passage: *Apsaro-vyāpāra-paryāyena śūryasya upasthāne vartamānaya priya-sakhyā vind vasanta-samaya āgata iti balavad utkanthitā 'smi*, 'I am mightily troubled that the spring season has arrived during the absence of my dear friend, who is in attendance upon Śūrya, according to the regular cycle of nymph's duty.'

<sup>2</sup> 'Verily by (my) connexion with Menakā, Śakuntalā has now become part of myself,' *lit.*, 'my own body,' i.e., 'part of my own flesh and blood,' 'identified with myself.' As to the nymph Menakā, the mother of Śakuntalā, see p. 43, l. 10 with note 2, and p. 44, note 1. *Saritra-bhūta*: this is the same sort of compound as *pūga-kṛita* or *pūga-bhūta*: see Pāṇini, II., i., 59,

ममनाद् अवलोक्य ॥ किं एकवृ उदच्छेवेवि शिरच्छवारम् विभ्र  
 ममनाद् अवलोक्य ॥ किं मुखसु चतुर्त्वे ऽपि निहसवारम् इव  
 एदं रात्रउलं ह्रीसद । अत्रिय मे विहवो पणिधाणं सन्नं परिष्ठादुं ।  
 एतद् राजकुलं दृश्यते । अस्ति मे विभवः प्रणिधानेन सर्वं परिष्ठातुं ।  
 किन्तु महीए आदरो मए माणददव्यो । होदु । इमाणं एव उज्जा-  
 किन्तु सख्या आदरो मया मानयितव्यः । भवतु । अनयोर् एव उज्जा-  
 णपालिआणं तिरस्करिणीपरिच्छेपा पस्तुपरिवन्तिणी भविअ उव-  
 नपालिकयोस् तिरस्करिणीपरिच्छेपा पार्श्वपरिवर्तिनी भूत्वा उप-  
 लब्धिस्सु ॥ इति नायकेनावतीर्थ स्थिता ॥  
 लप्स्ये ॥ इति नायकेनावतीर्थ स्थिता ॥

And p. 168, note 1 at end. Compare in *Mālavikāg.*, 33, 12, *śarīram asi me*, 'thou art my body.'

<sup>1</sup> *Ritutsava*, lit., 'the festival of the season,' i.e., the *Vasantotsava*, or 'great vernal festival,' in celebration of the return of spring, and said to be in honour of the god Krishna. Originally his son Kāmadeva, the god of Love, must have been the object of worship in this festival. It is identified with the Holi or Doh-yaṭrā, the Saturnalia, or rather, Carnival of the Hindús, when people of all conditions take liberties with each other, especially by scattering red powder and coloured water on the clothes of persons passing in the street, as described in *Ratnāvali*, pp. 5, 6, 7, where syringes and waterpipes are used by the crowd. Flowers, and especially the opening blossoms of the Mango, would naturally be much used for decoration at this festival, and as offerings to the god of Love. It was formerly held on the full moon of the month, Chaitra, or about the beginning of April, but now on the full moon of Phālguna, or about the beginning of March. The other great Hindú festival, held in the autumn, about October, is called *Durgotsava* or *Durgá-pújá*, being in honour of the goddess Durgá.

<sup>2</sup> *Pranidhāna*, 'profound meditation,' or that mental faculty by which divine beings were supposed to be able to ascertain future events. The verb *pranidhā* is primarily 'to fix in;' hence 'to fix the mind on,' 'be intent on.' Compare in *Vikram*. [interlude before the 4th. Act] *māyā pranidhāna-sthīṭayā atyādhitam upalabdham*.

॥ ततः प्रविशति चूताङ्गुरम् अवलोकयन्ती सेटी । अपरा च पृष्ठतश्च  
तस्याः ॥

प्रथमा ।

आताम्रहरिप्रपण्डुर वसन्तमासस्य जीवमव्ययम् ।

आताम्रहरितपाण्डुर वसन्तमासस्य जीवसर्वस्वम् ।

दिदृशे चूतकोरक उदमङ्गलं त्वं प्रमाणम् ॥ १२४ ॥

दृष्टो ऽसि चूतकोरक चतुमङ्गलं त्वां प्रसादयामि ॥ १२४ ॥

द्वितीया । परञ्जदिए किं एत्रादृशी मन्तेमि ।

द्वितीया । परभृतिके किम् एकाकिनी मन्त्रयसे ।

प्रथमा । मञ्जुवरिण । चूतकलिनं देक्षितम् । उमन्तित्रा परञ्जदि-

प्रथमा । मधुकरिके । चूतकलिकां दृष्ट्वा उन्मत्ता परभृति-  
त्रा होदि ।

का भवति ।

द्वितीया ॥ सहर्षं त्वया उपगम्य ॥ कष्टं उवद्विदो मञ्जुमासः ।

द्वितीया ॥ सहर्षं त्वया उपगम्य ॥ कष्टम् उपस्थितो मधुमासः ।

<sup>1</sup> 'O reddish pale-green mango-blossom, the very essence of the life of the vernal month, thou art seen (by me, and) I bid thee hail, auspicious-harbinger of the season.' *Ātāmra*, etc. This kind of Dwandwa Bahuvrhi compound, expressing varieties of colour is noticed by Pāṇini, II., i., 69. Compare *krishna-śukla*, *lohita-śavala*, etc. *Ā*, prefixed, implies diminution, and is equivalent to *ishat*. So *āpāndu*, 'yellowish,' or 'slightly yellow:' *Vikram*, Act 2. *Jīva-sarva-sva*, lit., 'whose whole substance is constituted of life:' see p. 32, note 5 in middle. Some MSS. have *jīva-sarva-swam*, agreeing with *twām*. *Mangalam*, 'anything auspicious,' 'any symbol or sign of happiness;' in this latter sense it seems to be used here. The goddess Durgā is called in the same way *sarva-mangalā*, 'presiding over the happiness

Verse 134. *ĀRYĀ* or *GĀTHĀ*. (See Verse 2.)

— | ——— | ——— || ——— | ——— | ——— | ——— | ——— |

In the last half-line the syllables *mam* and *e* are considered short by a license peculiar to Prākṛit prosody.



प्रथमा । मधुकरिण । तव दाणिं कालो एषो मदविभ्रमगो-  
प्रथमा । मधुकरिके । तव ददानीं काल एष मदविभ्रमगी-  
दाणि ।

तादा ।

द्वितीया । सखि । अवलम्ब्य मां । जाव अगपादद्विधा भविष्य  
द्वितीया । सखि । अवलम्ब्य मां । यावद् अगपादस्थिता भूत्वा  
चूट कलिं श्रेणिहन्त्र कामदेवचरणं करोमि ।

चूतकलिकां गृहीत्वा कामदेवार्चनं करोमि ।

प्रथमा । जइ ममविवल अहुं अक्षणफलसु ।

प्रथमा । यदि ममापि खलु अहुंम् अर्चनफलसु ।

द्वितीया । अकहिदेवि एदं सम्यक्कइ । जदो एकं एव णो जी-

द्वितीया । अकथितेऽपि एतत् सम्यग्यते । यत एकम् एव नौ जी-  
विदं । द्वादिदं मरीरं ॥ सखीम् अवलम्ब्य स्थिता चूताङ्कुरं गृह्णाति ॥  
वितं । दिधास्थितं शरीरं ॥ सखीम् अवलम्ब्य स्थिता चूताङ्कुरं गृह्णाति ॥

अथ । कृष्णविवलविं चूटणमतो एतत् बन्धनभङ्गसुरभी होदि ।  
अये । अप्रतिबुद्धोऽपि चूतप्रसवोऽत्र बन्धनभङ्गसुरभिर् भवति ।  
॥ कपोतहस्तकं कृत्वा ॥

of the whole 'world.' *Ritu* is evidently here the season *par excellence*, the season of all others. *Prasādayāmi*, lit., 'I ask thee to be favourable,' 'I entreat thee to be propitious.'

<sup>1</sup> *Bandhana*, i.e., *prasava-bandhana*, 'the foot-stalk of the flower:' see p. 103, l. 8, note 3.

<sup>2</sup> 'Having joined the hands together,' or 'having placed them one over another.' *Kapota* is properly 'a dove or pigeon,' but *Kātavema* informs us that it is also 'the name for a mode of joining the hands. Probably the hands and fingers were brought into a position bearing some fancied resemblance to a pigeon.' Śāṅkara and Chandra-śekhara quote the following verse which seems to intimate that this position was significant of humble entreaty, respectful representation, or fear; '*Sarva-pārsva-samāśleṣhāt kapotah sarva-*

तंभि मप घृताङ्कुर दिक्षो कामस्य गृहीतधनोः ।

त्वमसि मया घृताङ्कुर इक्षः कामस्य गृहीतधनोः ।

पथिकजनयुवतिलक्ष्यः पञ्चाभ्यधिकः शरो भव ॥ १३५ ॥

पथिकजनयुवतिलक्ष्यः पञ्चाभ्यधिकः शरो भव ॥ १३५ ॥

॥ इति घृताङ्कुरं क्षिपति ॥

कञ्चुकी ॥ प्रविश्य घटाक्षेपेण क्षुपितः ॥ मा तावद् अनात्मज्ञे ।

देवेन प्रतिविद्धे वसन्तोत्सवे त्वम् आसकलिकाभङ्गं किम् आरभसे ।

उभे ॥ भीते ॥ प्रसीदद् अर्ज्यः । अगृहीतार्थो वक्षः ।

उभे ॥ भीते ॥ प्रसीदतु आर्यः । अगृहीतार्थः । आवां ।

कञ्चुकी । न किल श्रुतं युवाभ्यां । यद् वासन्तिकैस्तरुभिर् अपि

देवस्य शासनं प्रमाणीकृतं तदाश्रयिभिः पत्रिभिश्च । तथा हि

घृतानां चिरनिर्गतापि कलिका बभ्राति न स्वं रजः

समृद्धं यदपि स्थितं कुरुवकं तत्कोरकावस्थया ।

*śreṣṭhaka [sarpa-śreṣṭhaka : Ś.], Bhītau vijñāpane cāhaiva, vinaye cā prayujyate.*

1 'O mango-sprout, thou art offered by me to Kāma-deva (now in the act of) taking-up-his-bow. Become the most excellent arrow of the five, having-for-thy-mark maidens whose lovers are journeying (to some distant land).' As to Kāma or Kāma-deva and the epithet *pañcābhyadhika* [= *śreṣṭha* : K. = *śaakṭha* : Ś.] : see p. 99, note 2. *Pathika-jana-yuvati* : compare Meghadūta, verse 8, *pathika-vanitāḥ*. With reference to the offering of flowers to Kāma-deva, compare Ratnāvali, pp. 14, 17.

\* 'With a hurried toss of the curtain : ' see p. 144, note 1.

3 'Do not so, thou thoughtless woman !' *Ādātma-jña* [= *ātma-parichaya-rahitā*] lit., 'one who does not know his own nature.' It denotes here, 'one who is thoughtless about orders.' As to the Kanchuk or chamberlain, see page 186, note 1.

4 'When even by the vernal shrubs, and by the feathered tribes [birds] their inhabitants, the commands of the king are made the rule [obeyed].'

Verse 135. *ĀRYA* or *GĀTHĀ*. See Verse 2.

— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — —

कण्ठेषु स्खलितं गते ऽपि शिशिरे पुंस्कोकिलानां इतं

शङ्के संहरति स्मरो ऽपि चकितस्त्वणार्द्धकृष्टं शरं ॥ १२६ ॥

उभे । कण्ठि सन्देहो । मन्त्रप्रभावो राजर्षिः ।

उभे । नास्ति सन्देहः । महाप्रभावो राजर्षिः ।

प्रथमा । अर्थः । कति दिवसाद् अन्तर्णं मित्रावसुना रात्रियेण

प्रथमा । अर्थः । कति दिवसानि आवयोर् मित्रावसुना रात्रियेण  
मित्रिणे परिमूलं प्रेमिदण्डं । इत्थं च नो प्रमदवनस्य पालनकर्म

मूर्तः पादमूलं प्रेषितयोः । इत्थं च नो प्रमदवनस्य पालनकर्म

*Pramāṇa* is 'a rule or standard of action,' and *pramāṇi-kri*, 'to receive as a rule,' 'to admit as authority:' compare p. 188, l. 5.

<sup>1</sup> 'The bud of the mangoes, though long since protruded, does not form [gather] its own pollen [dust]. The *kuruvaka*, although ready-to-flower [completely studded with buds] remains stationary in its budding state. The note [voice] falters in the throats of the male-cuckoos, though the cold-dews are passed. I suspect even *Smara*, being daunted, arrests [replaces] the shaft half-drawn from (his) quiver.' *Badhndti*: see p. 28, note 1 in middle; and compare *ishad-baddha-rajah-kandagra-kapishā dhūte navā manjarī*: Vikram., Act 2. *Sannaddham* = *pushpitum udyatam*: Ś. = *vikāsonmukham*: K.: Compare p. 27, l. 5, note 2. *Sthitam*: compare p. 1, l. 2. *Kuruvaka* is either the crimson amaranth, or a purple species of *Barleria*. Sir W. Jones makes no mention of it. *Tat-korakāvasthayā* = *kalikā-dāsayā*: Ś., i.e., *na vikāsitam*: Ch. *Skhalitam* = *gadgaditam*: K. *Śisīra*, properly 'the dewy season,' or 'season of hoar-frost.' The Hindūs divide the year into six seasons of two months each, viz.—1. Spring, *Vasanta*, beginning about the middle of March, or according to some, February; 2. Summer, *Grishma*; 3. Rains, *Varshāh*; 4. Autumn, *Śarad*; 5. Winter, *Hemanta*; 6. Dews, *Śisīra*. *Punskokila*: see p. 162, note 3. *Sanharati*: compare p. 14, l. 1. It is clear that *san-hri* and *prati-san-hri* may have the sense of 'replace,' in reference to a quiver, as in *Mahābh.*, 3, 772, we have *sanharaswa punar vānam*. See also *Ragh.*, iii., 64. *Smara*: see p. 208, note 2.

<sup>2</sup> '(But) few days (have elapsed) to us sent to the feet of his majesty

समर्पितं । ता आश्रुतुश्चदाप अस्मदपुत्रो अहेहि एसो वृत्तान्तो ।  
समर्पितं । तद् आश्रुतुश्चदाप अश्रुतपूर्व आवाभ्याम् एष वृत्तान्तः ।

कञ्चुकी । भवतु । न पुनर् एवं प्रवर्तितव्यं ।

उभे । अज्ज । कोदूहलं एणं । जइ इमिणा जणेण सोदव्वं कहेदु  
उभे । आर्य । कोदूहलं नी । यदि अनेन अनेन ओतव्यं कथयतु  
भञ्जं । किञ्चिमिच्छं भट्टिणा वसन्तुसवो पडिमिद्धो ।

भवान् । किञ्चिमिच्छं भर्षा वसन्तोत्सवः प्रतिषिद्धः ।

मानुमती । उस्सवपिञ्चा ख मणुस्सा । मरुणा कारणेण सोदव्वं ।

मानुमती । उत्सवप्रियाः खलु मनुष्याः । मरुणा कारणेन भवितव्यं ।

कञ्चुकी । बज्रलीभूतं एतत् किं न कथ्यते । किम् अचभवत्योः  
कर्णपथं नाद्यातं शकुन्तलाप्रत्यादेशकौलीनं ।

by Mitrā-vasu, the king's brother-in-law.' *Kati*-like *kiyat* may be either interrogative or indefinite. So *kati padāni gatvā*: Ratnāvali, p. 14, l. 6. After *dīvasāni*, Kātavema supplies *gatāni*, 'have passed.' This construction of the genitive case after *gata* expressing the lapse of time is not uncommon. Compare *aṣṭa pañcāśatam rātryah śayānasya ādya me gataḥ*: Mahābh., xiii., 7732. *Ādya dāsamo māśas tātasya uparatasya*: Mudr., 80, 11. *Māso jātasya*: Pāṇini, II., 2, 5. *Pāda-mūlam*, lit., 'the root of the feet,' 'the heel.' The phrase *pāda-mūlam preshita*, expressive of the most humble servitude, occurs elsewhere: see Mudr., p. 16, l. 8; and p. 64, l. 16. *Rāsh-triyena*: see p. 216 note 2. The king's brother-in-law probably acted as a kind of viceroy.

<sup>1</sup> 'Since we are but just arrived,' or 'by reason of our being strangers.' See note on *baddha-pallavatayā*, p. 28, l. 6.

<sup>2</sup> 'By us:' see note to *ayam janah*, p. 145, l. 2, and compare p. 110, l. 2.

<sup>3</sup> *Utsava-priyāḥ*, 'fond of festivals:' see p. 162, note 1 at end.

<sup>4</sup> *Bahuk-bhūtam* = *sakala-viditam*, 'generally known,' 'notorious:' Ś.

<sup>5</sup> 'Has not the scandal about the repudiation of Śakuntalā reached your ladyships' ears?' *Karna-patha*, lit., 'the path or range of the ears:' see p. 110, note 2; and compare *lochana-patham yāntya*: Ratnāvali, l. 2. *Kaulma* = *loka-vāda*, 'report:' K. = *parivāda* or *apavāda*, 'evil report:' Ch. It is certainly derived from *kula*, 'a family,' and may signify 'report relating to

उभे । सुदं रक्षिणो मुहादो जाव अङ्गुलीअदं सणं ।  
 उभे । अतं राक्षियस्य मुखाद् यावद् अङ्गुलीयकदर्शनं ।  
 कञ्चुकी । तेन अल्पं कथयितव्यं । यदैव खलु खाङ्गुलीयकदर्शनाद्  
 अनुसृतं देवेन संत्यम् ऊढपूर्वा मया तत्रभवती रहसि शकुन्तला मो-  
 हात् प्रत्यादिष्टेति तदा प्रभृत्येव पञ्चात्तापम् उपगतो देवः । तथा हि  
 रम्यं देष्टि यथा पुरा प्रकृतिभिर् न प्रत्यहं सेव्यते  
 शय्याप्रान्तविवर्तनैर् विगमयत्युन्निद्र एव क्षपाः ।  
 दाक्षिणेन ददाति वाचम् उचिताम् अन्नः पुरेभ्यो यदा  
 गोत्रेषु स्खलितस्तदा भवति च ग्रीडाविलक्षणा चिरं ॥ १३७ ॥

family or private matters,' 'family scandal.' It is so used in Vikramorvaśī,  
 Act 2, *etat kaulīnam vijrīmbhate*.

<sup>1</sup> This must come from a Sanskrit crude form *rāṣṭrī* or from *rāṣṭrīn*,  
 neither of which are given in the Dictionary.

<sup>2</sup> 'He abhors (everything) pleasurable. He is not as formerly respectfully-  
 waited-on every day by (his) courtiers [counsellors, ministers]. He spends  
 his nights, without even closing his eyes, in tossing [rolling] about on the  
 edge of his couch. When, out of politeness, he addresses the usual-civil  
 speeches to the women of the palace, then he blunders in (their) names and  
 becomes for a long while disconcerted [abashed] with shame.' *Ramyam*, i.e.,  
*sraṅgāṇḍāṇa-vanīṭādi*, 'garlands, sandal, women, etc.:' K.; in fact, 'the  
 pleasures of sense.' *Prakṛitibhiḥ* = *sachivaiḥ*: Ch. = *sishtaiḥ*: Ś. *Uchitām*  
 = *arhām* = *tatkāla-yogyām*: K.: see p. 145, l. 8. *Antahpurebhyo*: see  
 p. 123, note 4. *Gotreshu* = *nāmasu*: Ś., Ch. = *nāmadheyeshu*: K. *Skhalitah*  
 = *viparyastah*: K., i.e., 'by mistake he utters the name of Śakuntalā:' K.,  
 Ś. To indicate a lover's absence of mind or rather the one engrossing object  
 of his thoughts, Hindū poets are fond of making him fall into the trap of  
 calling others by the name of his mistress. Compare Kumāra-sam., iv., 8.  
 See also Ragh., xix., 14—*Nāma vallabha-janasya te mayā prāpya bhāgyam*  
*api tasya kāmśhyate iti tam gotra-viśkhalitam ūchur angandā*, 'The women  
 thus addressed him making mistakes in their names [calling them by the  
 name of his beloved], Since I have received the name of thy beloved I desire

Verse 137. ŚĀRḌŪLA-VIKRĪṢITA (variety of ATIDHRITI). See Verse 136.

शानुमती । प्रियं मे ।

शानुमती । प्रियं मे ।

कञ्चुकी । अस्मात् प्रभवतो विमर्शनाद् उत्सवः प्रत्याख्यातः ।

उभे । जुञ्जत ।

उभे । युज्यते ।

नेपथ्ये । एतद् एतद् भव ।

नेपथ्ये । एतु एतु भवान् ।

कञ्चुकी ॥ कर्णं दत्त्वा ॥ अथे । इत एवाभिवर्तते देवः । स्वकर्मानुष्ठीयतां ।

उभे । मञ्च ॥ इति निष्क्रान्ते ॥

उभे । तथा ॥ इति निष्क्रान्ते ॥

॥ ततः प्रविशति पश्चात्तापसदृशवेशो राजा विदूषकः प्रतीहारी च ॥

कञ्चुकी ॥ राजानम् अवलोक्य ॥ अहो सर्वास्ववस्थासु रमणीयत्वम्  
आकृतिविशेषाणां । एवम् उत्सुको ऽपि प्रियदर्शनो देवः । तथा हि  
प्रत्यादिष्टविशेषमण्डनविधिर् वामप्रकोष्ठार्पितं

विभक्तकाञ्चनम् एकम् एव वलयं श्वासां पराक्ताधरः ।

चिन्ताजागरणप्रतापनयनस्तेजोगुणाद् आत्मनः

संस्कारोल्लिखितो महामणिर् इव चीणो ऽपि नालं च्यते ॥ १३८ ॥

also her lot:’ also Pravesaka to Act 2 of Vikram., *yan-nimittam bharta utkanthitas tasyah striya namna bhartra deva dlapita*. And another passage in the Vishkambha at the opening of the next Act, *taya purushottama iti vaktavye pururavasiti nirgata vana*.

<sup>1</sup> ‘In consequence of this mental derangement of his majesty.’ *Vaimanasya*, abstract noun from *vimanas*, ‘disordered in mind,’ ‘changed in mind,’ ‘absent in mind.’ *Prabhavato* [= *rajanah*: Chézy: = *prabhoh*: K.] gen. case of *prabhavat*, ‘ruling,’ ‘one who rules;’ it seems to be used like *prabhu* and *prabhavishnu* in addressing or speaking of kings. Compare *ndsti prabhavato* ‘*paraddhah*’: Vikramorvasi, Act 2 at end.

<sup>2</sup> ‘Scorning distinguished [superior] forms of decoration; wearing but a

॥ राजानं वृद्धा ॥ ठाण्णक्ख पञ्चादेभविमानितापि

सानुमती ॥ राजानं वृद्धा ॥ स्थाने खलु प्रत्यादेशविमानितापि  
हमक्क किदे सउन्दला किलमदि ।

अथ हते शकुन्तला क्लाम्यति ।

राजा ॥ ध्यानमन्दं परिक्रम्य ॥

प्रथमं सारङ्गाध्या प्रियया प्रतिबोध्यमानमपि सुप्तं ।

अनुशयदुःखायेदं हतहृदयं समति विबुद्धं ॥ १३८ ॥

सानुमती । ण देहिसाणि तवस्मिणीए भाण्डेयणि ।

सानुमती । ननु ईदृशानि तपस्विन्या भागधेयानि ।

single golden bracelet fastened [placed] on the left fore-arm; with lips bloodless from sighing; with eyes very red from sleeplessness (caused) by thought (upon Śakuntalā); through the excellence of his own (inherent) lustre, though he be attenuated he is not observed (to be so), like a magnificent gem (whose surface is) ground away by the polishing-stone.' *Pratyādiṣṭa-viśeṣa-maṇḍana-vidhir* = *nirākṛita-viśiṣṭāṅkāra-vidhānah* : Ś. Compare Megh., verse 92, and *prasādhana-vidheh prasādhana-viśeṣah* : Vikram., Act 2. *Prakoskṭha* [see page 51, note 3] = *karpara-maṇi-bandhana-madhyabhāga* : K. Compare page 115, note 1. *Bibhrat* = *dadhat* : in the pres. part. of verbs of the 3rd. conj., the nom. case is identical with the crude. *Aparakta* is equivalent to *nirakta*, *rakta-hina*, 'bloodless,' 'pale.' The effect of long and deep sighs would be to draw the blood away from the lips. Compare Megh., verses 83, 89. *Chintā-jāgarana*, i.e., *Śakuntalā-vishayinyā chin-tayā* : Ś. *Guṇāt* = *utkarṣhāt* : K. *Sanskāra* = *śāna* : K. = *prastara-viśeṣa* : Wilson gives the sense 'polishing;' compare *Hitopadeśa*, line 15. *Sānollikhitāḥ* = *śānodghṛiṣṭāḥ* : K. *Nīlakṣhyate* : see page 70, note 3 at end.

<sup>1</sup> 'Previously this paralysed [blighted] heart slumbered even whilst-it-was being-roused-from-sleep by my fawn-eyed beloved. Now it is broad-awake to the anguish of remorse.' *Anuśaya-duḥkhāya* = *pāścāttāpa-khedaḥ*. *Sāmprati*, i.e., *tad-virāhe* : Ś. *Vibuddham* = *jāgritam* : Ś.

Verse 139. *ĀṆYĀ* or *GĀTHĀ*. (See Verse 2.)

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~~~~~ | ~~~~ | ~~~~ || ~~~~~ | ~~~~~ | ~~~~~ | ~~~~~ | ~~~~~

विदूषकः ॥ अपवार्थे ॥ लङ्घितो एसा भूषो वि मउन्दलावादिषा ।

विदूषकः ॥ अपवार्थं ॥ कृत्त एव भूषो ऽपि शकुन्तलाव्याधिना ।  
ण आणे । कथं चिकित्सितव्यो भविष्यतीति ।

न जाने । कथं चिकित्सितव्यो भविष्यतीति ।

कञ्चुकी ॥ उपगम्य ॥ जयतु जयतु देवः । महाराज । प्रत्यवेक्षिताः  
प्रमदवनभूमयः । यथाकामम् अथास्तां विनोदस्थानानि महाराजः ।

राजा । वेचवति । मदचनाद् अमात्यम् आर्यपिशुनं ब्रूहि । चिरप्र-  
बोधान् न सन्नावितम् अस्माभिर् अथ धर्मासनम् अध्यासितुं । यत्  
प्रत्यवेक्षितं पौरकार्यम् आर्येण । तत् पत्रम् आरोप्य दीयताम् इति ।

प्रतीहारी । ज देवो आणवेदि ॥ इति निष्क्रान्ता ॥

प्रतीहारी । यद् देव आज्ञापयति ॥ इति निष्क्रान्ता ॥

राजा । वातायन । त्वम् अपि स्वं नियोगम् अग्रून्यं कुरु ।

कञ्चुकी । यद् आज्ञापयति देवः ॥ इति निष्क्रान्तः ॥

विदूषकः । किद् भवता शिमात्किञ्च । मत्पदं भिमिरातवच्छेदं

विदूषकः । कृतं भवता निर्मलिकं । साम्प्रतं शिशिरातपच्छेद-  
रमणीयं दमस्मि प्रमदवनोद्देशे अन्ताणं रमदस्मि ।

रमणीये अस्मिन् प्रमदवनोद्देशे आत्मानं रमयिष्यसि ।

राजा । वयस्य । रम्भोपनिपातिनो ऽनर्था इति यद् उच्यते तद्  
अव्यभिचारि वचः । कुतः ।

<sup>1</sup> 'He is again attacked [seized, afflicted] by a Śakuntalā-fever,' i.e., He is again love-sick for Śakuntalā. *Langhita*: see p. 97, note 1.

<sup>2</sup> 'Having committed that to writing [to a letter], let it be sent to me,' or, 'having written that in a letter, let it be given (to some messenger).' *Diya-  
tām* = *prahiyatām*: Ś.

<sup>3</sup> *Sva-niyogam antahpurāveśhā-rūpam*, 'thy stated business consisting of superintendence of the female apartments:' Ś. *Vātāyana* is the name of the Kanchukī: see p. 186, note 1.

<sup>4</sup> See page 75, line 9, note 5. *Makshikāyā api abhāvan nirjanam*: Ś.

<sup>5</sup> 'Misfortunes rush in through the (first) hole (they can find)' i.e., Mis-



मुनिमुताप्रणयस्यतिरोधिना

मम च मुक्तम्भदं तमसा मनः ।

मनसिजेन सखे प्रहरिष्यता

धनुवि चूतशरस्य निवेशितः ॥ १४० ॥

विदूषकः । चिह्नं दाव । जाव इमिणा दण्डकट्टेण कन्दर्पवाणं

विदूषकः । तिष्ठ तावत् । यावद् अनेन दण्डकाष्टेन कन्दर्पवाणं

fortunes are 'continually on the watch for an opening or vulnerable point by which to assail us; they seize the first opportunity that offers for attacking us; they quickly succeed each other before we have time to stand on our guard. This must have been a common proverb, something like our 'Misfortunes never come along.' The king observes that 'this which is a saying commonly current among men is quite consistent and true [*avyabhichāri*] in his own case,' and he then proceeds to explain why [*kutas*: see p. 54, note 2] in the subsequent verse. . *Randhra* = *chhidra*: K. *Upaṇipātino* = *saṃpātanti*: K. *Anarthāh* = *āpadaḥ*: K. *Yad uchyate*, i.e., *lokēna*: K. *avyabhichāri* = *aviparyāsi* [i.e., *nānyathā bhavati*]: K. = *avāśyam-bhāvi* or *yathārtham*: Ś. Dr. Boehtlingk translates, 'The unfortunate fall into a hole [grave],' which seems to me only supportable by a reading *randhropari-pātino* 'narthā', noticed by Kātavema, although not adopted by him. Compare Bhartri-hari, ii., 86. *Prāyo gacchhati yatra bhāgya-rahitas tatraiva yānti* *āpadaḥ*.

<sup>1</sup> 'No sooner is this my soul freed from the darkness that obstructed the remembrance of my love for the sage's daughter, than a mango-blossom-shaft, O my friend, is fixed on (his) bow by the Heart-born (god) now-about-to-shoot-at-me.' The occurrence of *cha* in each clause denotes immediate connexion or succession, expressed in English by 'so soon as,' 'immediately on,' 'scarcely—when,' etc.: compare Kumāra-sam., iii., 58. *Manasi-ja*, 'born in the mind or heart,' a name of the Hindū Cupid: see page 101, note 1. *Praharishyat*, 'about to strike,' part. of the 2d. future. *Chūta-sara*: see p. 99, note 2 in middle. The verse which follows this in the Bengālī and Mackenzie MSS. is probably spurious.

<sup>2</sup> I have adopted *vaṇam* from the oldest Bengālī MSS. Śānkara and

णासदस्मामि ॥ इति दण्डकाष्ठम् उद्यम्य शूताकुरं पातयितुम् इच्छति ।

नाशयिष्यामि ॥ इति दण्डकाष्ठम् उद्यम्य शूताकुरं पातयितुम् इच्छति ।

राजा ॥ सक्तिं ॥ भवतु । दृष्टं ब्रह्मवर्चसं । सखे । कोपविष्टः  
प्रियायाः किञ्चिद् अनुकारिणीषु लतासु दृष्टिं विलोभयामि ।

विदूषकः । मनु आसन्नपरिचारिका चतुरिका भवता सन्दिष्टा ।

विदूषकः । मनु आसन्नपरिचारिका चतुरिका भवता सन्दिष्टा ।  
माधवीमण्डपे इमां वेलाम् अतिवाहयिष्यामि । तस्मिन् मे चित्रफलक-  
गतां खड्गखलिखितां तत्रभवत्याः शकुन्तलायाः प्रतिकृतिम् आनयेति ।

राजा । ईदृशं हृदयविनोदस्थानं । तत्तमेव मार्गम् आदेशय ।

विदूषकः । इदं इदं भव ।

विदूषकः । इत इतो भवान् ।

॥ उभौ परिक्रामतः सानुमत्यनुगच्छति ॥

विदूषकः । एषा मणिशिलापट्टकसनाथो माधवीमण्डप उप-

विदूषकः । एष मणिशिलापट्टकसनाथो माधवीमण्डप उप-

Chandra-śekhara have vānān. The Devanāgarī, *vyādhim* for *vyādhim*. Kāta-  
vema reads *vyāham* for *vyādham*, 'a hunter,' 'shooter.' May not *vyādhi* like  
*vyādha* signify 'hunting,' 'shooting,' 'sport?' in which case the Devanāgarī  
reading might be retained.

<sup>1</sup> 'The mighty power of a Brāhman is seen (by me).' This is said  
ironically in reference to the Vidūshaka's ridiculous attempt to destroy the  
arrows of Kāmadeva.

<sup>2</sup> Literally, 'a near attendant,' i.e., 'an attendant about one's person.'

<sup>3</sup> *Vah* in the the caus. with *ati*, has the sense of 'to pass time.' Compare  
Ragh., xix., 47; ix., 70.

<sup>4</sup> *Chitra-phalaka*, 'a picture-tablet,' 'a tablet for painting.' The same  
expression occurs in Ratnāvali, p. 21, l. 8; and p. 22, l. 1, and Vikram., Act 2.  
As to *gatām*, here meaning 'committed to,' see p. 206, note 1.

<sup>5</sup> *Mani-silāpattāka-sanātha*, 'furnished with a marble seat:' see p. 26, note 1.

हाररमणीयतया निःसंशयं स्थागतेन इव नो प्रतीक्यति । तत्  
प्रविशित्य निमोदद् भव ।

प्रविश्य निषीदतु भवान् ।

॥ उभौ प्रवेशं कृतोपविष्टौ ॥

सानुमती । अतांश्रिता द्रक्ष्यामि तावत्सख्याः प्रतिहतिं । ततो  
न साक्ष्यं । अतांश्रिता द्रक्ष्यामि तावत्सख्याः प्रतिहतिं । ततो  
॥ स्था भर्तुर्बहुमतम् अनुरागं निवेदयिष्यामि ॥ इति तथा कृत्वा स्थिता ॥

राजा । सखे । सर्वम् इदानीं स्मरामि शकुन्तलायाः प्रथम-  
वृत्तान्तं । कथितवान् अस्मि भवते । स भवान् प्रत्यादेशवेलायां  
मत्समीपम् उपगतो द्रासीत् । पूर्वमपि न त्वया कदाचित् सङ्कीर्तितं  
तन्भवत्या नाम । कच्चिद् अहमिव विस्मृतवान् अस्मि त्वं ।

विदूषकः । न विस्मरामि । किन्तु सर्वं कथयित्वा अवसाने पुनश्च  
विदूषकः । न विस्मरामि । किन्तु सर्वं कथयित्वा अवसाने पुनश्च  
तथा परिहासं विजित्य एष न भूतार्थ इत्य आचक्षितं । मयापि  
मृत्पिण्डबुद्धिना तथा एव गृहीतं । अथवा भवितव्यता बलवती ।

1 'With the agreeableness of its flowery offerings,' 'with its charming  
flowery gifts.' *Upahāra*, or according to the Scholiasts *upachāra* = *kusumādi-  
vistāra*: S. Flowers were used as complimentary presents or offerings,  
especially to the god of Love.

2 *Sa bhavān* is in all the MSS. except my own, which omits *sa*. *Sa* may  
be used to emphasize other pronouns, and *sa bhavān* is therefore equivalent to  
*ille tu*, i.e., 'your honour, that same person to whom alone I mentioned the  
circumstances.'

3 See page 94, line 2. As to *bhūtārtha*: see page 4, line 3.

4 'Whose brains [intellect] is like a lump of clay,' 'whose understanding

सानुमती । एवं णोदं ।

सानुमती । एवं ज्वेतत् ।

राजा ॥ ध्यात्वा ॥ सखे । चायस्य मां ।

विदूषकः । भोः । किं एदं । अणुबलवत्कुटुम्बं तुह्यं । कदा

विदूषकः । भोः । किम् एतत् । अनुपपन्नं खलु ईदृशं त्वयि । कदा-  
चि सप्पुसिमा सोऽपत्तप्याणो ण होन्ति । णं पवादेसि णिक्कम्मा  
चित् सत्पुसुवा शोकपाचात्मानो न भवन्ति । ननु प्रवाते ऽपि निष्कम्मा  
गिरीओ ।

गिरयः ।

राजा । वयस्य । निराकरणविक्रवायाः प्रियायाः समवस्थाम् अनु-  
सृत्य बलवद् अशरणो ऽस्मि । सा हि

इतः प्रत्यादेशात् खजनम् अनुगन्तुं व्यवसिता

मुहुस्तिष्ठेत्युच्चैर् वदति गुरुशिष्ये गुरुसमे ।

पुनर्दृष्टिं वाच्यप्रकरकलुषाम् अर्पितवती

मयि क्रूरे यत् तत् सविषम् इव शल्यं दहति मां ॥ १४१ ॥

is dense as a clod of earth.' Compare our expressions 'clod-pated,' 'clod-poll,' 'blockhead,' etc. Some of the MSS. have *manda-buddhinā*. 'As to *bhavitavyatā balavati*, see p. 205, note 3.

<sup>1</sup> 'Have not hearts that give place to sorrow,' 'do not give themselves up to uncontrolled grief.' As to *pātra*, 'a receptacle:' see p. 202, note 4 at end. I have followed Kātavema's reading. That of the other Devanāgarī MSS., *soa-vattavā*, is hardly intelligible.

<sup>2</sup> *Samavasthā*, with the sense of *avasthā*, 'state,' 'condition,' occurs not unfrequently in the plays. Compare *Mālavik.*, p. 66, l. 1; p. 68, l. 15. See also p. 164, l. 15 of this play, where it has the sense of *samdvasthā*.

<sup>3</sup> '(The thought) that after her repudiation from hence, (when) she attempted to follow her attendants, the Guru's pupil, (who claimed obedience) like-the-Guru-himself, repeatedly saying to her in a loud voice, "Stay," she cast on me inexorable [cruel, hard-hearted] a second look

सानुमती । अहो । ईदृशी स्वकार्यपरता । अस्व सन्तापेन अहं

रमे ।

विदूषकः । भोः । अस्ति मे तर्कः । केनापि तत्रभवती आकाशचा-

रिणा नीतेति ।

राजा । कः पतिदेवताम् अन्यः परिमार्ष्टुम् उत्सहेत् । मेनका किल  
सख्यास्ते जन्मप्रतिष्ठेति श्रुतवान् अस्मि । तत्सहचारिणीभिः सखी ते  
हेतेति मे हृदयम् आशङ्कते ।

bedimmed with gushing tears; that (it is which) torments me like an en-  
venomed shaft.' *Itah*, i.e., *mattah*, 'by me:' Ś. *Vyavasitā yatnam krita-*  
*raṭi*: Ś. *Mihus tishtha*, etc.: see p. 212, l. 6. *Guru-same*, i.e., *alanghyādesatayā*.

<sup>1</sup> 'Alas! such is (the force of) aversion to one's own action,' or 'such is  
the force of self-reproach' for wrong committed by one's self.' *Paratā* may  
mean either 'addiction to,' or 'alienation from.' It seems here to have the  
latter sense. Some of the Bengālī MSS. have *a-kajja-paratā*. *Sva-kārya*,  
i.e., 'relating to Śakuntalā:' Ś. Compare p. 207, l. 1.

<sup>2</sup> 'Who else could presume [would have the power] to lay-a-finger-on  
[touch, bear off] the idol of (her) husband?' • *Kah anyā*: compare p. 208,  
l. 4. *Pati-devatā*, 'the goddess of her husband,' or as we should say, 'a  
wife idolized by her husband.' This I take to be the sense of this expression,  
which is found in all the Devanāgarī MSS. The Bengālī have *pati-vratām*,  
'a wife devoted to her husband.' *Pari-mārṣtum* [so read all the Devanāgarī]  
must come from *pāri-mṛij*, to which Westergaard gives but one meaning,  
'abstergere.' Doubtless, it may be used like *pāri-mṛis*, 'to lay hands on,'  
'lay hold of:' cf. p. 202, note 4. One MS. [E.I.H. 1060] has *parā-marṣtum*.

<sup>3</sup> *Janma-pratishṭhā* = *janma-sthānam*, 'place of birth:' = *mātā*, 'mother:'  
Schol., Chézy. *Janma-pratishṭhā* = *janani*: Ś. Dushyanta speaks of Śakun-  
talā to the Vidūshaka as, 'thy friend.' So the Yaksha speaks of his wife  
to the Cloud, in *Meghadūta*, verses 87, 93.

सानुमती । समोदोक्तु विस्मयणीयं न प्रतिबोधः ।

सानुमती । समोदः खलु विस्मयनीयः न प्रतिबोधः ।

विदूषकः । नत एवम् । अस्मिन्मममात्रस्य कालिन् तन्महीदीप्तः ।

विदूषकः । यदि एवं । अस्ति खलु समागमः कालेन तत्रभवत्या ।

राजा । कथमिव ।

विदूषकः । एकं मातापितरौ भर्तृवियोगदुःखितं दृष्ट्वा

विदूषकः । न खलु मातापितरौ भर्तृवियोगदुःखितां दुहितरं,

दृष्ट्वा पारयन्ति ।

ब्रह्मं पारयन्तः ।

राजा । वयस्य ।

स्वप्नो नु माया नु मतिभ्रमो नु

क्षिप्तं नु तावत्फलम् एव पुण्यं ।

असन्निवृत्त्यै तद् अतीतम् एव

मनोरथानाम् अतटप्रपातः ॥ १४२ ॥

<sup>1</sup> 'Truly the state-of-mental-delusion [delirium, hallucination] is to be wondered at, not the recovery-from-it [the awakening from-it].' According to Śankara, *sammoha* is equivalent to 'forgetfulness,' and *pratibodha* to 'recollection.'

<sup>2</sup> This is either the causal form of the root *pr̥t*, or a nominal verb from *pāra*, 'the other side;' meaning first 'to traverse,' 'get through,' 'bring to an end;' and secondly in Prakrit and more modern Sanskrit, 'to be able.' In the latter sense, which is the one required here, it is much used in the Bengālī dialect. Compare in Greek, *πέρα*, *πέρας*, *περάω*, *περάω*.

<sup>3</sup> 'Was it a dream? or an illusion-of-magic? or a mental-delusion? or (the result of my) good-works so far indeed rewarded (and then) marred? It has certainly passed away, never to return: (and so has become) the steep precipice of my heart's-fondest-hopes.' Such is the reading of all the Devanāgarī MSS., and doubtless the true one. In the third and fourth half-lines

विदूषकः । मा एवम् । ए अङ्गुलीयकं फलं निदर्शनम् । अवश्यम्भा-

विदूषकः । मा एवं । ननु अङ्गुलीयकम् एव निदर्शनम् । अवश्यम्भा-  
विनी सन्निविष्टो समागमो भवतीति ।

विनीऽचिन्तनीयः समागमो भवतीति ।

राजा ॥ अङ्गुलीयकं विलोक्य ॥ अये । इदं तावद् असुखमख्यान-  
मङ्गि शोचनीयम् ।

तव सुचरितम् अङ्गुलीय नूनं  
प्रतनु ममेव विभाव्यते फलेन ।

अरुणखमनोरमासु तस्याश्च

च्युतमसि लक्षपदं यद् अङ्गुलीषु ॥ १४३ ॥

I have adopted *eva* and *prapāta* [in place of *ete* and *prapātāk*] from the Mackenzie, the former supported by Kātavema. *Māyā*, i.e., *indra-jālādi-kriyā*: Ś *Bhramā*. 'one so affected imagines that to be present which does not really exist.' [asad api sūkshāt-karoti: Ś., Ch.] *Puṇyam*, i.e., *svakiyam sūkritam*: K. *Tāvat phalam'eva*, i.e., *darsana-phalam eva*: K. *darsana-mātra-phalam*: Ch., 'fruitful so far only as the sight of Śakuntalā:' K. *Kṛtiṣṭam* [cf. p. 201, l. 7]: the best explanation of this idea will be found in p. 80, l. 6, with note 3, and in note 2 in this page. *Asannivṛittyai*: compare Raghu-v., viii., 48, *para-lokam asannivṛittaye gatāsi*, 'thou art gone to the other world never to return.' Śankara thus explains the second half of the verse: 'As a man after ascending the peak of a mountain falls headlong, so my hopes after ascending to the sight of Śakuntalā are precipitated.' As to *tata*, see p. 175, note 1. *Amara* [ii., 3, 4] gives *atata* as a synonym of *prapāta* and *bhṛigu*, each of these words signifying 'a precipice,' but there is no reason why *atata* should not be used as an epithet of *prapāta*, to denote a very precipitous declivity. The Bengālī MSS. read *Kṛiptam nu tāvat phalam eva puṇyair asannivṛittam tad* [*asannivṛityaitad*] *atīva manye manorathānām atāta-prapūtam*.

<sup>1</sup> 'Is not the very ring a proof that there may be an unexpected meeting with that which must necessarily come?' *Nanu* is often = the Latin *nonne*.

<sup>2</sup> 'Verily, O ring, the merit-of-thy-good-works like mine is judged [proved]

सानुमती । यद्वा अपहृत्यगदं भवेत् । मच्चै एव्य मोअणिज्जं भवेत् ।

सानुमती । यदि अन्यहस्तगतं भवेत् । सत्यम् एव शोचनीयं भवेत् ।

विदूषकः । भो । इदं नाम मुद्रा केन उद्देशेन तत्रभवत्या

हृत्यसंमर्गं प्राविद्या ।

हस्तसंमर्गं प्रापिता ।

सानुमती । ममापि कौतूहलेन आश्चार्य्यो एषो ।

सानुमती । ममापि कौतूहलेन आकारित एषः ।

राजा । श्रूयतां । तदा खनगराय प्रस्थितं मां प्रिया सवाचम्  
आह । किञ्चिद्रेणार्थपुत्रः प्रतिपत्तिं दास्यतीति ।

विदूषकः । नदी मदी ।

विदूषकः । ततस् ततः ।

राजा । पश्चाद् इमां मुद्रां तदङ्गुली निवेशयता मया प्रत्यभि-  
हिता ।

एकैकम् अत्र दिवसे दिवसे मदीयं

नामाचरं गणय गच्छसि यावद् अभिः ।

to be insignificant [slender] by the reward [result]; since after-gaining-a-  
station on the charming-rosy-nailed fingers of that-lady thou hast fallen  
(from it).’ The doctrine of laying up a store of merit by good deeds per-  
formed in the present and former births is an essential part of the Hindú  
creed: see the last verse, and compare p. 185, note 3. *Arūpa-nakha*: see p.  
125, note 3 at end. *Arūpa* may imply ‘ruddy as the dawn’: see page  
142, note 3.

‘By my curiosity also he (would be) incited (to tell the reason).’ *Kau-  
tūhala* = *śravaṇotkanthā*, ‘desire of hearing’: Ś. *Ākārīta* = *dhata*, *prārīta*:  
K. Compare *taṁ vara-dānāya ākārāyāmsa*: *Rāmāyaṇa*, ii., 13, 2. *Śan-  
kara* reads *vādita*, ‘made to speak,’ in place of *ākārīta*. The Bengālī MSS.  
have *vyāpārīta*.

² Compare page 172, line 7, with note 2 in middle



तावत्प्रिये मद्वरोधशृङ्गप्रवेशं

नेता जनस्तव समीपम् उपैष्यतीति ॥ १४४ ॥

तच्च दारुणात्मना मया मोहान्नानुष्ठितं ।

सानुमती । रमणीयोकम् अवधौ विधिना विगृह्णाति ।

सानुमती । रमणीयः खलु अवधिर् विधिना विसंवादितः ।

विदूषकः । कथं धीवरकल्पितस्य रोहितमत्यस्य उदराभ्यन्तरे

विदूषकः । कथं धीवरकल्पितस्य रोहितमत्यस्य उदराभ्यन्तरे

. आसीत् ।

राजा । शचीतीर्थं वन्दमानायाः सख्यास्ते हस्ताद् गङ्गास्रोतसि  
परिभ्रष्टं ।

\* 'Count [spell] hereon [i.e., on this ring] one by one each day the letters of my name until thou reachest the end. So soon, O loved one, (as thou hast spelt the whole name) a messenger will come into thy presence who-will-conduct thee to the entrance of my private-apartments.' *Nāmāksharam* : compare p. 52, l. 2. *Gachehhasi* : so reads the Taylor MS. and my own, supported by the Calcutta edition; the others, *gachehhati*. *Netā* : the noun of agency has sometimes the sense of a future participle, and may govern the case of the verb. So *vaktā vākyam*, 'one who is about to speak a speech.' *Draup.*, 32. Indeed the nom. case of this form of noun is never distinguishable from the 3d. pers. of the 1st. fut.

<sup>2</sup> 'Verily (this) charming period (of expectation) was by Destiny made (to pass away) without-the-appointment-being-kept,' or 'Destiny caused that the delightful appointment-of-a-period (for the reunion of these lovers) should fail of being kept.' *Visamvad* is 'to fail in keeping a promise or agreement.' Cf. *phale visamvadati* : *Vikram.*, Act 2.

<sup>3</sup> The *Vidūshaka* designedly uses the dialect of the fisherman : see page 220, line 1 and 3; page 216, note 2.

<sup>4</sup> Compare page 205, line 2-4, note 1.

Verse 144. *VASANTA-TILAKĀ* (variety of *ŚAKKARĪ*). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124.

विदूषकः । जुञ्जद ।

विदूषकः । युज्यते ।

मानुमती । अहो एव तवस्त्रिणीए सउन्दलाए अधक्षभीरुणो  
 मानुमती । अत एव तपस्त्रिण्याः शकुन्तलाया अधर्षभीरुणे  
 इमस्स राएमिणी परिणए सन्देहो आसि । अहंता । एदिमो वसुधा  
 अस्स राजर्षेः परिणये सन्देह आसीत् । अथवा । ईदृशो ऽनुरा-  
 षो अहिमाणं अविकसति । कथं विअ एदो ।

गो ऽभिज्ञानम् अपेक्षते । कथम् इव एतत् ।

राजा । उपालप्स्ये तावद् इदम् अङ्गुलीयकं ।

विदूषकः ॥ आत्मगतं ॥ मरीचो मीमांसतां यस्याश्चक्षुः ।

विदूषकः ॥ आत्मगतं ॥ गृहीतो ऽनेन पन्था उन्मत्तानां ।

राजा ।

कथं नु तं बन्धुरकोमलाङ्गुलिं

करं विहायासि निमग्नम् अश्रसि ।

अथवा ।

अचेतनं नाम गुणं न लक्षयेन्

मयैव कस्माद् अवधीरितर प्रिया ॥ २४५ ॥

विदूषकः ॥ आत्मगतं ॥ यत्तं बुभुक्षया खादितव्यो ऽस्मि ।

विदूषकः ॥ आत्मगतं ॥ कथं बुभुक्षया खादितव्यो ऽस्मि ।

<sup>1</sup> 'How (couldst) thou (allow thyself) to be immersed in the water, having abandoned that hand with (its) slender delicate fingers? But (where is the wonder? for) an inanimate-object may well not distinguish excellence. How (was it that) even by me (my) beloved was rejected?' *Bandhura* = *unnatānata*, 'undulating:' Schol., Chézy: = *ramya*, 'beautiful:' Ch. *Athavā*: see p. 30, note 1.

<sup>2</sup> 'Why am I to be devoured by hunger (while he is apostrophizing his ring)?' A very characteristic remark: see p. 59, note 1 in middle.

राजा । अकारणपरित्यक्ते । अनुश्रयतप्तदयस्त्तावद् अनुकम्प्य-  
ताम् अयं जनः पुनर्दर्शनेन ।

॥ प्रविश्य पटाचेपेण चित्रफलकद्वया ॥

• चतुरिका । इयं चित्रगता भर्त्तुणी ॥ इति चित्रफलकं दर्शयति ॥

चतुरिका । इयं चित्रगता भर्त्तुणी ॥ इति चित्रफलकं दर्शयति ॥

विदूषकः । मातुः वयस्य । मज्जगावत्यासदसंनिज्जरा भावाणुय-

विदूषकः । साधु वयस्य । मधुरावस्थानदर्शनीयो भावाणुप्र-

मोः । यस्मात्ति चित्र मे द्वितीया विमलशृङ्गदेवसु ।

वेशः । खलति इव मे दृष्टिर् निचोन्नतप्रदेशेषु ।

मानुसता । कस्यां शय । शयमिणा जित्प्रगदा । जाणे । मज्जो अगम

सानुमती । अहो एषा राजर्वेर् निपुणता । जाने । सखी अय-

तो मे वर्तत इति ।

राजा ।

यद् यत् साधु न चित्रे स्यात् क्रियते तत् तद् अन्यथा ।

तथापि तस्या लावण्यं रेखया किञ्चिद् अन्वितं ॥ १४६ ॥

1 'The imitation of nature is charming by (reason of) the sweet position [disposition, arrangement, posture, attitude, of the figure or figures]. My sight stumbles as it were amidst the depressions and prominences;' i.e., 'The relief or appearance of projection and depression in the picture is so well managed that my eye is deceived, and seems to follow the inequalities of surface.'

2. 'Whatever is not well (executed) in the picture [whatever falls short of perfect beauty], all that is wrongly (pourtayed). Nevertheless her loveliness is in some measure possessed by the drawing,' i.e., 'The artist has to some extent made a likeness though very inferior to the original. *Rokhd* = *lekhdana*, 'a sketch,' 'delineation:' K. The Bengali have *lekhdya*. The Dictionary gives *chitra-lekhd* only.'

सानुमती । सवित्रं एवं पच्छादावगच्छतां मित्रैश्च प्रणवलेपयन् ।

सानुमती । सदृशम् एवं पश्चात्तापगुरोः स्नेहस्य अनवलेपस्य च ।

विदूषकः । भो । दाणिं त्विणं सत्तर्होदोऽप्यो द्यौर्मन्त्रि । मन्त्राद्योऽप्य

विदूषकः । भोः । इदानीं तिष्ठस् तत्रभवत्यो वृक्षान्ते । सर्वास्य  
दंसणोऽप्यप्यो । कदापि मृत्युं तच्छास्त्रो भवन्त्या ।

दर्शनीयाः । कतमा अत्र तत्रभवती शकुन्तला ।

सानुमती । अणभिभोः क्व ईदिसस्स सत्तस्स मोहदिदो अन्नं जणो ।

सानुमती । अनभिज्ञः खलु ईदृशस्य रूपस्य मोघदृष्टिर् अथ जनः ।

राजा । त्वं तावत् कतमां तर्कयसि ।

विदूषकः । तर्कयसि । जा एसा मिद्विन्तैः भवत्यणुपयन्तकुमसेण

विदूषकः । तर्कयामि । या एषा शिथिलकेशबन्धनोदान्तकुसुमेन  
केमन्तेण उद्भिन्नस्नेदविन्दुणा वदनेन विशेषतोऽपसृताभ्यां बाहु-  
नि अवसेकस्त्रिगुधतरुणपल्लवस्य चूतपादपस्य पार्श्वे ईषत्यरिश्रान्ता-  
भ्याम् अवसेकस्त्रिगुधतरुणपल्लवस्य चूतपादपस्य पार्श्वे ईषत्यरिश्रान्ता-  
विश्र आलिङ्गिता । एसा सत्तन्त्या । इदमाप्पो मन्त्रिद्वि ।

इव आलिखिता । एषा शकुन्तला । इतरे सख्याविति ।

<sup>1</sup> Compare page 76, line 9, note 2 ; Bhaṭṭi-kāvya, v., 19.

<sup>2</sup> 'I imagine that she who is delineated as if a little fatigued at the side of the mango-tree, the tender shoots of which are glistening after her watering (of them), with arms extended in a peculiar manner, with a face having drops of perspiration breaking out (upon it), with locks of hair the flowers of which have escaped through the slackened hair-band—this (I imagine) is Śakuntalā, the other two (are her) female friends.' *Udvānta*, lit., 'vomited up,' here 'dropped off,' 'fallen down.' *Udbhinna-sveda-vindunā* : compare p. 70, note 3 : hence in line 8 of that page, *sveda-lésair abhinna* is a better reading than *klésa-lésair*. *Vīśeshato aparitābhyām* : it appears from a subsequent passage that she is represented in the act of warding off the bee mentioned in the 1st. Act, p. 32, l. 2. *Itare*, nom. dual feminine.

राजा । निपुणो भवान् । अस्तु च मे भावचिह्नं ।

खिन्नाङ्गुलिबिनिवेशो रेखाग्रान्तेषु दृश्यते, मलिनः ।

अश्रु च कपोलपतितं दृश्यम्, इदं वर्णिकोच्छ्वासात् ॥ १४७ ॥

चतुरिके । अर्द्धलिखितम् एतद् विनोदस्थानं । तस्माद् गच्छ । वर्तिकां तावद् आनय ।

चतुरिका । अर्थमाठव्य । अवलम्ब्य चित्रफलकं । यावद् आ-

चतुरिका । आर्यमाठव्य । अवलम्ब्य चित्रफलकं । यावद् आ-

गच्छामि ।

गच्छामि ।

राजा । अहम् एवैतद् अवलम्बे ॥ इति यथोक्तं करोति ॥

॥ निष्क्रान्ता चेटी ॥

राजा । अहं हि

साक्षात् प्रियाम् उपगताम् अपहाय पूर्व

चित्रार्पितां मुञ्चद् इमां वज्र मन्यमानः ।

<sup>1</sup> 'Here is a sign of my passion : the soiled impression of (my) perspiring fingers is observed on the edges of the picture, and a tear here [this tear] fallen from (my) cheek is perceptible from the obliteration [effacement, disappearance, cessation] of the colour.' However offensive to our notions of good taste, it is certain that in Hindú erotic poetry, perspiration is considered to be one of the signs of passionate love. *Varniká* [= *varna*] is the reading of *Kátavema*, supported by most of the Bengálí MSS., which have *varnaká*. The other Devanágari have *vartiká*, which may possibly, like *varti*, mean 'collyrium,' 'pigment.' *Uchchhwāsa*, lit., 'breathing-time;' hence, 'cessation.' *Kapola-patitam* might be rendered 'fallen on the cheek,' [*i.e.*, of the portrait] as well as 'from my cheek.'

<sup>2</sup> Literally, 'pleasure-ground,' *i.e.*, landscape; '*lieu de la scène*:' Chézy.

Verse 147. *ĀRYĀ* or *GĀTHĀ*. See Verse 2.

— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — —

स्रोतोवहां पथि निकामजलाम् अतीत्य

जातः सखे प्रणयवान् मृगदण्डिकायां १४८ ॥

विदूषकः ॥ आत्मगतं ॥ एषो अचभवान् यदि आदक्रिमिष मिश्रति

विदूषकः ॥ आत्मगतं ॥ एषो ऽचभवान् नदीम् अतिक्रम्य मृगद-  
ण्डिकायां सङ्गता ॥ प्रकाशं ॥ भोः । अपरं किं एतत्प निहिदम् ।

प्राया सङ्गताः ॥ प्रकाशं ॥ भोः । अपरं किम् अच लिखितयं ।

भाग्यमनी । जो जो पदेमो महीणं मे सहिरुवा । तं तं आलिखि-

मानुमती । यो यः प्रदेशः सख्या मे ऽभिरूपः । तं तम् आलिखि-

तुकामो भवेत् ।

तुकामो भवेत् ।

राजा । श्रूयतां ।

कार्या सैकतलीनहंसमियुना स्रोतोवहा मालिनी

पादास्ताम् अभितो निषण्णहरिणा गौरीगुरोः पावनः ।

शाखालम्बितवल्कलस्य च तरोर् निर्मातुम् इच्छाम्यधः

शृङ्गे कृष्णमृगस्य वीमनयनं कण्डूयमानां मृगीं ॥ १४९ ॥

<sup>1</sup> '(While) again and again making much of her (image) committed to a picture, having previously repudiated my beloved when she came into my presence, I have become, O friend, (as it were) possessed of a longing for the waters-of-the-mirage, after passing by a river in-my-road having-plenty-of-water; i.e., I am like one who prefers the shadow to the substance, the semblance to the reality. *Chitrārpitām* = *chitra-gatām* : see p. 238, note 4. *Srotovahā* : Beautiful women are often compared by Hindú poets to rivers, which in Sanskrit are always feminine. *Nikāma-jalām*, 'yielding abundance of water; as much as can be desired : ' as to *nikāma* in this sense, see p. 190, note 1 in middle. *Mriga-trishnikā*, lit., 'thirst of deer,' 'a vapour floating over waste places, which appears at a distance like water, and deceives men and animals.'

<sup>2</sup> 'The river Mālinī ought to be drawn [made] with a pair of swans

Verse 148. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144.

Verse 149. ŚĀRDŪLA-VIKRĪḌITA (variety of ATIDHṚITI). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138.

विदूषकः ॥ आत्मगतं ॥ जह अहं देक्षामि । पूरितव्यं येन  
विदूषकः ॥ आत्मगतं ॥ यथा अहं पश्यामि । पूरयितव्यम् अनेन  
विदूषकः ॥ अहं देक्षामि । पूरयितव्यम् अनेन

चित्रफलकं लम्बकूर्चानां तापसानां कदम्बैः

राजा । वयस्य । अन्यच्च शकुन्तलायाः प्रसाधनम् अभिप्रेतम् अत्र  
विस्मृतम् अस्माभिः ।

विदूषकः । किं विदुः ।

विदूषकः । किम् इव ।

सानुमती । वनवासस्य सीकुमारस्य च यत् सदृशं भविष्यति ।

[flamingoes] resting on a sandbank; (and) on both sides of it the sacred hills-contiguous to Himālaya [Gauri's father,] with-some-deer-reclining (on them); and I wish under a tree, on-whose-boughs-some-bark-garments-are-suspended, to form a doe rubbing (her) left eye on the horn of a black antelope.' *Hansa*, 'a kind of wild-goose of a white colour, with golden wings; something between a swan and a flamingo.' It serves the god Brahmā as a vehicle, and hence the *hansa-nāda* or 'cry' of this bird has a sacred character, just as the cry of the swan, with the Greeks: the voice of a beautiful woman is even compared to it: Bhatti-kāvya, v. 18. *Mālinī*: compare p. 103, l. 4; p. 15, l. 6. *Pāddh* = *pratyanta-parvatāḥ*: Ś. = *par-yanta-parvatāḥ*: K. *Gauri-guroh* = *Himālayasya*: Ś. *Himāla*, the god of the great snowy range was the father of the goddess Gaurī, the wife of Śiva, whence she is called Pārvatī, Himavatsutā, Himajā, etc. *Śakha*—etc.: compare p. 17, note 2 at end; p. 23, note 1.

<sup>1</sup> 'With multitudes of long-bearded monks.' *Lamba*; lit., 'hanging down,' *kūrchcha* = *śmaśru*: Ś. The Mackenzie reads *lamba-kuchchhānam paḍi-kamya kuvvānena tābasanin niarena*.

<sup>2</sup> Chézy considers that *abhipretam* must here be taken in the sense, 'going before all others,' 'having the preference,' i.e., the favourite ornament. There seems to me no reason why this word should not retain its regular meaning, and the passage be translated, 'there is another of Śakuntalā's ornaments intended (to be drawn) on this picture (but) forgotten by me.'

राजा ।

कृतं न कर्णार्पितबन्धनं सखे

शिरिषम् आगण्डविलम्बिकेशपं ।

न वा शरच्चन्द्रमरीचिकोमलं

मृणालसूत्रं रचितं स्तनान्तरे ॥ १५० ॥

विदूषकः । भो । किं ए तन्नन्दो राजकुलप्रभवमोहिना ।

विदूषकः । भोः । किं नु तत्रभवती रक्तकुवलयपल्लवशोभिना ।

अग्नहर्त्येण मुक्तं आवारिक चन्द्रचन्द्रा विरजिता ॥ माण्ड्यात्

अग्रहलेन मुखम् आवार्य चकितचकिता इव स्थिता ॥ सावधानं ।

निरुण । इहा ॥ आ । एसा दासीपुत्री कुसुमरसपाटचरसा नन्द-

निरुण्य । दृष्ट्वा ॥ आ । एष दास्याः पुत्रः कुसुमरसपाटचरस् तत्र-

चन्द्रोऽव वस्त्रं अचलित्वति मज्जसरो ।

भवत्या वदनम् अभिलङ्घति मधुकरः ।

राजा । ननु वार्यताम् एष दृष्टः ।

विदूषकः । भवं एव अविनीतानां शासिता अस्व वारणे प्रभवि-

स्मिन् ।

स्मिन् ।

यति ।

‘A śirisha-blossom, with its stalk fastened in her ear, (and) its-filaments-hanging-down-to-her-check has not been drawn [made], O friend. Nor has a necklace-of-lotus-fibres, soft-as-the-rays-of-the-autumnal-moon, been formed in the midst of her bosom.’ *Bandhana* = *prasava-bandhana* = *vrinta*; Ś. Ch. Compare p. 103, note 3, and p. 229, note 1. *Śirisha*? see p. 5, note 3, and p. 51, note 3. The blossom of a plant is always neuter in Sanskrit.

‘With regard to this passage and what follows, compare pp., 32, 33, 34. As to *rakta-kūvalaya*, etc.: see p. 24, note 2. As to *dāsyāh-putra*, see p. 61, note 2.



राजा । युज्यते । अयि भोः कुसुमलताप्रियातिथे । किम् अत्र  
परिपतनखेदम् अनुभवसि ।

एषा कुसुमनिषणा दृषितापि सती भवन्तम् अनुरक्ता ।

प्रतिपालयति मधुकरी न खलु मधु विना त्वया पिवति ॥ १५१ ॥

मानुसमी । अयम् अभिजातः मधुः एवम् । वारितः ।

सानुमती । अयम् अभिजातं खलु एष वारितः ।

विदूषकः । प्रतिषिद्धाति वामा एषा जातिः ।

विदूषकः । प्रतिषिद्धापि वामा एषा जातिः ।

राजा । एवं भो न मे शासने तिष्ठसि । श्रूयतां तर्हि सम्प्रति ।

अस्तिष्टबालतरूपस्रवलोभनीयं

पीतं मया सदयम् एव रतोत्सवेषु ।

बिम्बाधरं स्पृशसि चेद् भ्रमर प्रियायास्

त्वां कारयामि कमलोदरबन्धनस्थं ॥ १५२ ॥

<sup>1</sup> 'Wherefore dost thou undergo the fatigue of hovering round about? There [*eshá*] resting-on-a flower the-devotedly-attached female-bee, although being thirsty, waits for thee; nor indeed without thee will she sip (its) nectar.' *Paripatana*, 'flying round about,' the first sense of *pat* is 'to fly.'

<sup>2</sup> 'For-once-now this (bee) is warned-off [kept off] quite in a courteous manner.' The meaning is somewhat obscure, but there seems to be a satirical allusion to the king's polite address to the bee, followed as it is, by a threat.

<sup>3</sup> 'This race (of animals), however (it may be) driven off, is perverse.' The Bengálí MSS. and Kátavama have *pratishiddha-vamá*. *Vamá* in its first sense means 'left,' 'not right,' hence anything 'turned from the right,' 'reverse,' 'perverse,' 'refractory.'

<sup>4</sup> 'If, O bee, thou touchest the bimba-lip of (my) beloved charming as the uninjured blossom of a young tree, that very (lip which has been) tenderly

Verse 151. *ĀRYÁ* or *GĀRHÁ*. See Verse 2.

— — | — — — — | — — || — — — — | — — — — | — — — — | — — — — | — — — — | — — — — |

Verse 152. *VARANTA-TILAKÁ* (variety of *ŚAKKARÍ*). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148.

विदूषकः । एवंति एतद् पण्डित्य किं न भवेत्यदि ॥ प्रहस्य । आत्म-  
 विदूषकः । एवंतीह्यदण्डस्य किं न भवेत्यदि ॥ प्रहस्य । आत्म-  
 गतं ॥ एषो दाव उन्मत्तः । अहमपि एतस्य सङ्गेन ईदृशवचन  
 गतं ॥ एष तावद् उन्मत्तः । अहमपि एतस्य सङ्गेन ईदृशवचन  
 विश्व संवृत्तः ॥ प्रकाशं ॥ भोः । चिचंखलु एतत् ।  
 राजा । कथं चिचं ।

सानुमती । अहमपि इदानीम् अनवगतार्थाः । किं पुनर् यथालिखि-

सानुमती । अहमपि इदानीम् अनवगतार्थाः । किं पुनर् यथालिखि-

तानुभावी एषः ।

राजा । वयस्य । किम् इदम् अनुष्ठितं पीरोभाग्यं ।

drunk by me in love's banquets, (then) I will make thee imprisoned in the hollow of a lotus.' Compare verse 77, p. 128, note 2. *Bimbādharā*: 'lip like the bimba,' i.e., of a bright red colour, like the gourd of the Bimba or *Momordica monodelpha*, a cucurbitaceous plant. So *Bimbādharālakṭakā*: *Mālavik.*, p. 30, 1; *Ragh.*, xiii., 16. Compare our expression, 'cherry-lip.' *Kamalodara*—etc.: see p. 183, note 1. *Bandhana* seems here to mean 'the place of imprisonment.'

<sup>1</sup> 'How should he not stand in awe of one who has (threatened him with) so severe a punishment?' *Tikṣṇa-danda*, 'severe in punishing,' 'a strict disciplinarian.' The Prākṛit equivalent of *tikṣṇa* is *tiṇha*, according to Vararuchi, iii., 33, although most of the MSS. have *tikkhana*. The root *bhī* in Sanskrit is usually joined with an abl. case, but the gen. is admissible. Kāṭavema, however, observes that this construction is peculiar to Prākṛit. Compare *dākṣhīṇya-pāśchāttāpasya bibhemi*: Vikram., end of Act 2.

<sup>2</sup> 'Even I now did not understand the thing: how much less should he perceive that it was painted?' *Anavagatārthā*: so reads the Mackenzie MS., supported by Kāṭavema; the others, *avagatārthā*.

<sup>3</sup> 'Why has this ill-natured-act been perpetrated (by you)?' As to *pauro-  
 dhāgyam*: see p. 211, note 2. Kāṭavema observes, *purodhāgi* = *doshāika-  
 darśi* = *dushtah*, *tasya karma paurodhāggam*, and refers to Pāṇini, V., 1, 124.

दर्शनसुखम् अनुभवतः साक्षाद् इव तन्मायेन हृदयेन ।

स्मृतिकारिणा त्वया मे पुनरपि चिञ्चिता कान्ता ॥ १५३ ॥

॥ इति वाच्यं विहरति ॥

मानसमयीः पञ्चावस्थाभिः । अपूर्वो एवो विरहमागमः ।

सानुमती । पूर्वापरविरोधी अपूर्व एव विरहमार्गः ।

राजा । वयस्य । कथम् एवम् अविश्रान्तदुःखम् अनुभवामि ।

प्रजागरात् खिलीभूतस्तस्याः स्वप्ने समागमः ।

वाच्यस्तु न ददात्येनां द्रष्टुं चित्रगताम् अपि ॥ १५४ ॥

1 'My beloved is once more transformed into a picture by thee reviving the recollection of me enjoying the bliss of beholding her just-as-if (she were) present before my eyes, having my (whole) soul wrapped-up-in-her.' *Tan-mayena* = *Śakuntalā-mayena*: Ś., lit., 'with a heart made of Śakuntalā,' i.e., wholly absorbed by her. As to *viharati* in the line following this verso: see p. 167, note 3.

2 'This demeanour of (one in a state of) separation, opposing first one thing and then another, is singular [unexampled, without a precedent].' *Pūrvāpara-virodhi* may mean 'setting itself against everything from first to last,' or 'from first to last untoward.' Lovers, when separated from each other, were supposed to find comfort and amusement in various trifling employments expressive of their passion [see *Megha-dūta*, verse 86]; but here was the case of one whom nothing could divert.

3 '(The hope of) meeting her in sleep is rendered vain through (my) wakefulness. Moreover the (blinding) tears (that fill my eyes) will not permit me to behold her even represented-in-a-picture.' As to *vāshpa*, see p. 157, note 3 in middle. *Khilibhūta* = *durlabha*: Ś. In Hindú poetry dreams and pictures are the regular standing artifices of lovers for tricking themselves into fictitious unions with their mistresses; just as sleeplessness and tears are the regular standing impediments to such devices. Compare

Verse 153. *ĀRYĀ* or *GĀTHĀ*. (See Verse 2.)

— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — — | — — — | — — — || — — — | — — — | — — — | — — — | — — — | — — —

Verse 154. *ŚLOKA* or *ANUSHTUBH*. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146.

सानुमती । मन्वशा यमञ्जिद तु ए पञ्चाद सदृक् स चन्द्रका ।

सानुमती । सर्वथा प्रमार्जितं त्वया प्रत्यादेशदुःखं शकुन्तलायाः ।

चतुरिका ॥ प्रविश्य ॥ जित् जित् भद्रा । वरिष्ठाकरण्डकं वरिष्ठ

चतुरिका ॥ प्रविश्य ॥ जयतु जयतु भर्ता । वर्तिकाकरण्डकं गृहीत्वा  
इदं मुञ्च पत्न्यर्क्षि ।

इतो मुखं प्रस्थितास्मि ।

राजा । किं च ।

चतुरिका । भो मे वृत्तादी अन्तरी तरलिकादिभिर्यथा । यथा ए

चतुरिका । स मे हस्ताद् अन्तरा तरलिकादितीयया देव्या  
यस्यमदीय अत्र एव अजाउत्सवम् उपपादयस्वति मज्जमात्रा मयिती ।

वसुमत्या अहम् एव आर्यपुत्रस्य उपनेय्यामि इति सबलात्कारं गृहीतः ।

विदूषकः । विदिषा तुम मुक्ता

विदूषकः । दिव्या त्वं मुक्ता ।

चतुरिका । आह देवी । विदूषकस्य देवरीय तरलिका मोच

चतुरिका । यावद् देव्या विटपलग्नम् उत्तरीयं तरलिका मोच  
दि । नाय स ए पिप्पलाहिदो अस्ता ।

यति । तावन्मया निर्वहित आत्मा ।

Megh., 104, *Tvám dīkhyā āśraīś tāvaṁ muhur upachitair dīśhtīr dīpyate me*  
*krūras tasmīnnapī na sahate sangamam nau kṛitāntah.* See also Megh. 89.  
And Vikram., Act 2, *Katham upālabhe nidrām swapne samāgama-kārinīm;*  
*na cha suradānām dīkhye 'pi priyām samarāpya tām mama nyāyanayor udvāsh-*  
*patīcam sakhe na bhaviṣhyati.*

<sup>1</sup> 'Atoned for,' *lit.*, 'wiped clean,' 'wiped out.'

<sup>2</sup> 'Box of colours : ' see page 249, note 1.

<sup>3</sup> 'On the way,' 'midway.' The same expression occurs in p. 257, l. 15.  
See also Mālavik. 8, 18. As to Vasumatī, see p. 184, note 3.

<sup>4</sup> 'I took myself off,' 'I made my escape,' *lit.* 'By me my own person  
was carried off.' The Prākṛit is responsible for this idiom and construction.  
*Nirvāhita* is the reading of most of the Devanāgarī MSS. and there seems no

राजा । वयस्य । उपस्थिता देवी बलमानगर्विता च । भवान् इमां  
प्रतिष्ठति रचतु ।

विदूषकः । आत्मानमिति भण ॥ विषफलकम् आदायोत्थाय

च ॥ यदि भवान् अन्तःपुरकालकूटाद् मुच्यते । ततो मां मेघप्रति-

च्छन्दे प्रासादे शब्दय ॥ इति द्रुतपदं निष्क्रान्तः ॥

सानुमती । अन्यसङ्क्रान्तहृदयोऽपि प्रथमसम्भावनाम् अपेक्षते ।

अतिशिथिलसौहृद इदानीम् एषः ।

प्रतीहारी ॥ प्रविश्य पंचहस्ता ॥ जयतु जयतु देवः ।

राजा । वेचवति । न खल्वन्तरा दृष्टा तया देवी ।

reason why it should not stand with the sense 'carried away,' 'borne off.' Kātavema has *nirvāsita*, 'expelled.' Some of the Bengālī, *nihnavida* for *nihnuta*, 'concealed.' Śankara has *nirgato*.

<sup>1</sup> 'Rendered insolent by my great attention to her.'

<sup>2</sup> 'From the bane of the inner apartments.' *Kāla-kūta*: At the churning of the ocean, after the deluge, by the gods and demons, for the recovery or production of fourteen sacred things, a deadly poison called *kāla-kūta* or Halā-halā was generated, so virulent that it would have destroyed the world, had not the god Śiva swallowed it. Its only effect was to leave a black mark on his throat, whence his name *nīla-kantha*. Kātavema has *kalahādo* for *kalahāt*, 'strife,' and Śankara, *kūtāt*, 'snare.'

<sup>3</sup> 'Call me in the palace (named) Megha-pratichchanda.' *Śabda* may form either a nominal or a verb of the 10th class: compare p. 152, note 2.

<sup>4</sup> 'Although his heart [affection] is transferred to another.' Compare in Vikram., Act 3, '*Anyā-sankrānta-premaṇo nāgarā adhikam dakṣiṇā bhavanti*.

प्रतीहारी । अथ किं । पचहस्तां मां दृष्ट्वा प्रतिनिवृत्ता ।

प्रतीहारी । अथ किं । पचहस्तां मां दृष्ट्वा प्रतिनिवृत्ता ।

राजा । कार्यज्ञा कार्योपरोधं मे परिहरति ।

प्रतीहारी । देव । अमात्यो विज्ञापयति । अर्थजातस्य गणनावज्ज-

सतया एकम् एव पौरकार्यम् अपेक्षितं । तद् देवः पचहस्तं प्रत्यची-  
करोति ।

करोति ।

राजा । इतः पत्रिकां दर्शय ।

॥ प्रतीहार्युपनयति ॥

राजा ॥ अनुवाच्य ॥ कथं । समुद्रव्यवहारी सार्थवाहो धनमित्रो  
नाम नौव्यसने विपन्नः । अनपत्यस्य किल तरुणी । राजगामी तस्या-  
र्थसञ्चय इत्येतद् अमात्येन लिखितं । कष्टं खल्वनपत्यता । बद्धधनत्वाद्  
बद्धपत्नीकेन तत्रभवता भवितव्यं । विचार्यतां । यदि काचिद् आपन्न-  
सत्त्वा तस्य भार्यासु स्यात् ।

प्रतीहारी । देव । इदानीम् एव साकेतकस्य श्रेष्ठिनो दुहिता निर्वृ-

त्तपुंसवना जाया अस्य श्रूयते ।

‘By reason of the length of the calculation of the various-items-of-revenue, only one case among the citizens has been brought under consideration.’ *Artha-jātasya*, etc.: some of the Bengálí have *rāja-kāryasya bahulatayā*. *Bahulatayā*: compare *pallavatayā*: p. 28, note 1.

‘It is reported that his wife, the daughter of the foreman of a guild belonging to Ayodhyá, has even now just completed the ceremony (performed) at the quickening (of the unborn child).’ *Sáketakasya*: *Sáketa* is a name of Ayodhyá, ‘the invincible city,’ the ancient capital of Rāma-chandra and

राजा । ननु गर्भः पित्र्यं रिक्त्यम् अर्हति । नञ् । एवम् अमात्यं  
ब्रूहि ।

प्रतीहारी । यद् देव आज्ञापयति ॥ इति प्रस्थिता ॥

राजा । एहि तावत् ।

प्रतीहारी । इयमस्मि ।

राजा । किम् अनेन सन्ततिर् अस्ति नास्तीति ।

येन येन विद्युज्यन्ते प्रजाः स्त्रिगधेन बन्धुना ।

स स पापाद् ऋते तासां दुष्यन्त इति घुष्यतां ॥ १५५ ॥

प्रतीहारी । एवं नाम घोषयितव्यं ॥ निष्क्रम्य । पुनः प्रविश्य ॥

काले प्रवृष्टम् इव अभिनन्दितं देवस्य शासनं ।

राजा ॥ दीर्घम् उष्णं च निःश्वस्य ॥ एवं भोः सन्ततिच्छेदनिरव-  
लम्बानां कुलानां मूलपुरुषावसाने सम्यदः परम् उपतिष्ठन्ति । ममा-

founded by Ikshwáku, the first of the monarchs of the solar dynasty [see p. 14, note 2]. It was situated on the river Sarayu in the North of India, and is now called Oudo. *Śreshthín*, 'the head of a guild or corporation practising the same trade.' *Punsavana*, 'the rite performed on the quickening of the foetus,' is the second of the twelve purificatory ceremonies enjoined by Manu on the three superior classes [ii., 27, etc.] It comes next in order to the *garbhádhána* or 'ceremony on conception:' compare p. 198, l. 7, note 3.

<sup>1</sup> *Garbha* = *garbha-sthah putrah*, 'the child in the womb:' K.

<sup>2</sup> See the translation of this verse, page 191, note 2 at end.

<sup>3</sup> 'Like grateful-rain at the right season.' *Pravrishtam* = *prahrishta-varshanam*: Schol., Chézy. Some of the Bengálí MSS. have *pavittham* for *pravishtam*.

<sup>4</sup> 'The goods of families who are bereft of support through the failure of

यन्ते । पुरुवंशश्रीर् अकाल इवोन्नवीजा भूर् एवंष्टत्ता ।

पतिव्रती । पतिव्रता अभिज्ञान ।

प्रतीहारी । प्रतिहतम् अमङ्गलम् ।

राजा । धिङ् माम् उपस्थितश्रेयोवमानिनम् ।

राजा । अमङ्गलम् । अमङ्गलम् । अमङ्गलम् । अमङ्गलम् ।

सानुमती । असंशयं सखीम् एव हृदये कृत्वा निन्दितो ऽनेन

अपराधः ।

आत्मा ।

राजा ।

संरोपिते ऽप्यात्मनि धर्मपत्नी ।

त्यक्ता मया नाम कुलप्रतिष्ठा ।

कल्पिष्यमाणा महते फलस्य ।

वसुन्धरा काल इवोन्नवीजा ॥ १५६ ॥

सानुमती । अपरिच्छिन्ना हृदानीं ते सन्ततिर् भविष्यति ।

चतुरिका ॥ जनान्तिकं ॥ अये । अनेन सार्थवाहृष्टत्तान्तेन विगु-

linal descendants, pass over to a stranger at the decease of the representative-of-the-original-stock.' *Mūla-purusha*, 'the man who represents the original progenitor from whom, in a direct line, the family is descended,' 'the eldest surviving son,' *lit.*, 'the stock-man.'

<sup>1</sup> 'The misfortune be averted!' compare page 194, line 8.

<sup>2</sup> 'Although myself was implanted (in her womb), verily (my) lawful wife, the glory of (my) family, was repudiated by me, like the earth sown with seed at the right-season, about to become adequate to the production of mighty fruit.' *Sanropite ātmani* = *swasmin upte sati* : K., *lit.*, 'myself being sown,' 'she being sown with myself,' *i.e.*, 'she bearing my second self



लोडेगो भर्ता । एनम् आश्राययितुं मेघप्रतिच्छन्दाद् आर्यं माठव्यं

ग्रहाणा आगच्छ ।

प्रतोहारी । सुष्ठु भणसि ॥ इति निष्क्रान्ता ॥

राजा । अहो दुःखमस्य संशयम् आरूढाः पिण्डभाजः । कुतः ।

अस्मात्परं वत यथाश्रुतिसम्भृतानि

को नः कुले निवपमानि नियच्छतीति ।

नूनं प्रसूतिविकलेन मया प्रसिक्तं

धौताश्रुशेषम् उदकं पितरः पिबन्ति ॥ १५७ ॥

॥ इति मोहम् उपागतः ॥

in her womb.' According to the Hindú notion, a child is a reproduction of one's self. *Ātmaiva jātayā jáyate*: K. *Kula-pratishthā*: see p. 124, note 1. *Kalpishyamānā*: see p. 191, note 2 in middle. *Vasundharā*: compare p. 184, note 3.

<sup>1</sup> 'Woe is me! the ancestors of Dushyanta are brought to a critical situation; because—Thinking to themselves, Who, alas! after this (man), in our family, will offer (us) the oblations prepared according to scriptural-precept? in all probability,' etc.: see page 112, note 1. *Pinda-bhājah* = *pitarah*: Ś., lit., 'partakers of oblations to the dead,' i.e., the manes of deceased ancestors for whom the Śrāddha was performed. *Kutah*: see p. 54, note 2. *Aśmāt*, i.e., *Dushyantāt*: Ś. *Dhautāśru-śeṣa*: compare the analogous compounds *twag-asthi-śeṣa*, 'having nothing left but skin and bone,' *nāma-śeṣa*, 'having nothing surviving but a name.' The Bengál MSS. read *dhautāśru-sekam*. The duty of performing the Śrāddha devolved on the eldest son or on the nearest surviving relative. If no one survived to celebrate this rite, the manes of deceased progenitors sank from their celestial abode to the lower regions. Compare Ragh. I., 66, 67.

Verse 157. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152.

चतुरिका ॥ सप्तश्रमम् अवलोक्य ॥ समाश्रयितुं समाश्रयितुं भर्ता ।

मानुमती । हा धिक् हा धिक् । मति खलु दीपे व्यवधानदोषेण एषो

अन्धकारदोषम् अनुभवति । अहम् इदानीम् एव निर्दुतं करोमि ।

अथवा । श्रुतं मया शकुन्तलां समाश्रययन्त्या महेन्द्रजनन्या मुखात् ।

यज्ञभागोत्सुकां देवा एव तथा अनुष्ठास्यन्ति यथा अचिरेण धर्म-

पत्नीं भर्ता अभिनन्दिष्यतीति । तस्माद् युक्तम् एतं कालं प्रतिपा-

<sup>1</sup> 'A light being really (near at hand) this-man by reason [fault] of the screen (which covers it) experiences (all the) ill-effects of darkness.' Dr. Bochtlingk proposes to interpret *andhādra-dosam* by *andhakāra-doshām*, 'dark night,' or 'the darkness of night,' but this seems hardly a legitimate compound, nor does the sense require it.

<sup>2</sup> 'Longing for their portions of the sacrifice.' *Janna* is the Prākṛit equivalent for *yajna* by Var., iii., 44. Great sacrifices were performed by kings in celebration of auspicious events, especially after marriage, in the hope of securing issue, and Indra with the inferior gods were invited to partake of portions set apart for them. These sacrifices were accompanied by largesses to the Brāhmins, and festivities, in which the gods were supposed to be eager to participate. Compare Rāmāyana I., xiii., 6, 8. The mother of Indra was Aditi, who was the wife of Kāśyapa [see page 22, note 1]. It appears from Act 7 of the present play that Sakuntalā was at this time enjoying an asylum with the illustrious pair, Kāśyapa and Aditi in some sacred retreat, where they were engaged in acts of mortification and penance.

<sup>3</sup> 'Therefore it is proper to wait for this period.' This is the reading of Kāṭavema. Some of the Devanāgarī have *tā na juttam kalam*, etc., for *tasmān na yuktam kalam*, etc.

लयितुं । यावद् अग्निं वृत्तान्तेन प्रियसखीं समाश्रमयामि ॥ इत्युद्धान्-  
केन निष्क्रान्ता ॥

केन निष्क्रान्ता ॥

नेपथ्ये । अब्रह्मण्यम् अब्रह्मण्यं ।

राजा ॥ प्रत्यागतप्राणः । कर्णं दत्त्वा ॥ अये । माठयखेवार्त्तखरः ।  
कः कोऽत्र भोः ।

प्रतीहारी ॥ प्रविश्य ॥ परित्रायतां देवः संशयगतं वधस्यं ।

राजा । केनात्तंगन्धो माणवकः ।

प्रतीहारी । अद्दृष्टरूपेण केनापि सत्त्वेन अतिक्रम्य मेघप्रति-

च्छन्दस्य प्रासादस्य अग्रभूमिम् आरोपितः ।

<sup>1</sup> See page 217, note 2: i.e., *Udbhramanena ākāśam pratyudgamena*: K.

<sup>2</sup> *Abrahmanyam*, ('Help! to the rescue!') according to Amara I., vii., 14, is *abadhyokta*, i.e., implies an assertion that the thing in question is not to be killed. *Abadhyo 'ham ityarthah*: Ś., 'the meaning is that, as a Brāhmaṇ, my person is sacred and inviolable.' Compare in the Uttara-Rāma-charitra, p. 30: 'Then by a Brāhmaṇ, having placed his dead son at the royal gate, a cry of "Abrahmanya" was set up, accompanied by a smiting on the breast.'

<sup>3</sup> So reads my own MS. One Devanāgarī has *pratyāgatah*, the others simply *karnam dattvā*. The Bengālī *pratyāgata-chetanah*.

<sup>4</sup> "Fallen into danger," 'placed in jeopardy.' As to *gata*, see p. 37, note 1.

<sup>5</sup> *Ātta-gandha* = *ātta-garvā*, 'humbled,' having the pride taken down,' 'insulted.' Compare in the Mahābh., *rājyam ātta-lakshmi*, 'a kingdom stripped of its wealth.' The Mackenzie has *ārta-kāṭha*, 'throttled.'

<sup>6</sup> 'By some demon of invisible form, having seized [overpowered] him, he

राजा ॥ उत्थाय ॥ मा तावत् । ममापि सत्तैर् अभिभूयन्ते दृष्टाः ।  
अथवा ।

अहन्यहन्यात्मन एव तावज्

ज्ञातुं प्रमादस्खलितं न शक्यं ।

प्रजासु कः केन पथा प्रयाती-

त्यशेषतो वेदितुम् अस्ति शक्तिः ॥ १५८ ॥

नेपथ्ये । भो वयस्य । अविधा अविधा ।

नेपथ्ये । भो वयस्य । अविधा अविधा ।

राजा ॥ गतिभेदेन परिक्रामन् ॥ सखे । न भेतव्यं न भेतव्यं ।

has been mounted on a pinnacle of the palace (called<sup>1</sup> Megha-pratichchhanda.  
*Sattwa* = *bhūta*, 'a goblin' or 'evil spirit.'

<sup>1</sup> *Griha*, 'a house,' or 'a wife,' is masc. in the plur.: Am.-ko., ii., 5.  
The Sâh.-Darp. [p. 190] inserts *ndma*, 'forsooth,' after *mamāpi*.

<sup>2</sup> 'Even one's own false-steps (proceeding from) heedlessness (occurring)  
day by day cannot be altogether ascertained. Is there (then) the power to  
know in every case by what road each of my subjects is walking?' *lit.*, 'by  
what road who among my subjects,' etc. *Tāvat* = *sākalyena*: K. *Pramāda-*  
*skhalitam*, 'tripping,' 'stumbling,' 'blundering,' from carelessness. *Āśeshato*  
= *sākalyena*: K. According to Kātavema, this last clause presents an  
example of *kāku* which is defined as 'a change in the tone of the voice,'  
'giving emphasis.' Thus, 'Is there the power?' becomes equivalent to 'There  
certainly is not the power:' see Sâh.-darp., p. 24.

<sup>3</sup> *Avidhā ityākrośe*. The interjection *avidhā* is used in calling for assistance:  
K. Translate, 'Help! help!' The word is not given in the Dictionary, nor  
is any mention of it made in the grammars. Two of the MSS. have *aviha*  
for *avidhā*; the Mackenzie, *avidhō*; my own *avidhā*. *Aviha* and *avidhā* seem  
to be interchangeable. *Avidhā* occurs in Mālavik., p. 12, l. 22; p. 24, l. 7;  
p. 56, l. 8. Dr. Boehtlingk suggests that *avida* in Mrichi., 213, 6; 312, 9.  
may be for *aviha* or *avidhā*.

<sup>4</sup> *Gati-bhedena*, 'with long strides.' *Twarita-gamanena ityarthak*: K.

Verse 158. UPAJĀTI OR ĀKHYĀNĀKĪ (variety of TRISHṬUBH). See Verse 41, 107,  
121, 126, 142, 156.

नेपथ्ये ॥ पुनस्तदेव पठित्वा ॥ कथं न भेष्यामि । एष मां कोऽपि  
 नेपथ्ये ॥ पुनस्तदेव पठित्वा ॥ कथं न भेष्यामि । एष मां कोऽपि  
 पञ्चावणदमिरोद्धरं दक्षं विप्रतिपत्तमङ्गं करोति ।  
 पञ्चावणतशिरोद्धरम् दक्षम् इव तीक्ष्णमङ्गं करोति ।

राजा ॥ सदृष्टिचेपं ॥ धनुस्तावत् ।

यवनी ॥ प्रविश्य शार्ङ्गहस्ता ॥ भर्तः । एतद् हस्तावापसंहितं  
 यवनी ॥ प्रविश्य शार्ङ्गहस्ता ॥ भर्तः । एतद् हस्तावापसंहितं

शरासनं ।

॥ राजा सशरं धनुर् आदत्ते ॥

नेपथ्ये ।

एष त्वाम् अभिनवकण्ठशोणितार्थिं

शार्दूलः पशुम् इव हन्मि चेष्टमानं ।

आर्त्तानां भयम् अपनेतुम् आत्तधन्वा

दुष्यन्तस्तव शरणं भवतिदानीं ॥ १५८ ॥

राजा ॥ सरोषं ॥ कथं माम् एवोद्दिशति । तिष्ठ कुण्याशन । त्वम्

<sup>1</sup> A. Bahuvrīhi compound agreeing with *mām*. Some MSS. have *prat-yavanata*.

<sup>2</sup> As to *Yavanī* and *Śārnga-hastā*, see page 62, note 3.

<sup>3</sup> *Hastāvāpa* = *jyāghāta-vāraṇa*: K. = *anguli-trāṇa*, 'a guard to protect the hand or fore-arm from the bow-string,' 'an arm-guard,' 'a finger-guard;' from *hastā*, 'a hand,' or 'the lower arm,' and *āvāpa*, 'a band' or 'bracelet:' compare p. 115, note 1. The Bengālī have *hastāvāra*.

<sup>4</sup> 'Here, thirsting for (thy) fresh throat-blood, will I slay thee struggling, as a tiger (slays) a beast. Let Dushyanta now, who grasps his bow to remove the fear of the oppressed, be thy refuge [protector].' *Ārttānām*, etc.: compare page 14, line 2. *Ātta-dhanvā*: compare page 230, line 2.

Verse 159. *PRĀHAṚSHINĪ* (variety of *ĀTIJAGATĪ*), containing thirteen syllables to the half-line, each half-line being alike.

— — — | . — — — — — — — — — |

इदानीं न भविष्यसि ॥ शार्ङ्गम् आरोप्य ॥ वेचवतिः । शोषाममार्गम्  
आदेशय ।

प्रतीक्षामी । इदो इदो देवः ।

प्रतीक्षारी । इत इतो देवः ।

॥ सर्वे सत्वरम् उपसर्पन्ति ॥

राजा ॥ समन्ताद् विलोक्य ॥ शून्यं खल्विदं ।

नेपथ्ये । अविधा अविधा । अहम् अचभवन्तं प्रेक्षामि । त्वं मे ए

नेपथ्ये । अविधा अविधा । अहम् अचभवन्तं प्रेक्षे । त्वं मां न  
प्रेक्षामि । विद्यामन्तादहं । मूषकः । मूषकः । मूषकः । मूषकः । मूषकः ।

प्रेक्षसे । विडालगृहीतो मूषक इव निराशोऽस्मि जीविते संवृत्तः ।

राजा । भोस् तिरस्करिणीर्गर्वित । मदीयम् अस्त्रं त्वां द्रक्ष्यति ।

एष तम् इषु सन्धत्ते

यो हनिष्यति बन्धं त्वां रक्ष्यं रक्षति च द्विजं ।

हंसो हि क्षीरम् आदत्ते तन्मिश्रा वर्जयत्यपः ॥ १६० ॥

॥ इत्यस्त्रं सन्धत्ते ॥

<sup>1</sup> See page 264, note 3. My own MS. has *avishā* in this place.

<sup>2</sup> 'Priding thyself on the power of rendering thyself invisible.' *Tiraskarini* is properly a veil to cover the head, used by celestial beings to render themselves invisible: compare p. 227, l. 8. It is here the science or art, peculiar to such beings, of so concealing themselves. This interpretation is supported by the gloss of Ranganātha on *tiraskarant-prachchhannā* in Act 2 of Vikr.; *tiraskarant* = *antardhāna-vidyā*. It answers to the *śikhā-bandhanī vidyā*, 'art of tying [covering] the top-knot,' called *aparājita* in a preceding page.

<sup>3</sup> 'He it is fits the arrow (to the bow) who will slay thee worthy-of-death, and save a Brāhman worthy-of-preservation. For the flamingo extracts [takes] the milk (and) leaves behind the water that is mixed with it.' The Hindús imagine that the Hansa or flamingo [see page 250, note 2] has the power of separating milk from water. Compare Mahābh., Śakuntalopā-

॥ तस्मिन् प्रविशति विदूषकम् उत्सृज्य मातलिः ॥  
मातलिः ।

कृताः शरव्यं हरिणा तवासुराः

शरासनं तेषु विह्वल्यताम् इदं ।

प्रसादसौम्यानि सतां सुहृज्जने

पतन्ति चक्षूषि न दारुणाः शराः ॥ १६१ ॥

राजा ॥ अस्वम् उपसंहरन् ॥ अये मातलिः । स्वागतं महेन्द्रसारथे ।

विदूषकः ॥ प्रविश्य ॥ अहं येन दृष्टिपशुमारं मारितः सो

विदूषकः ॥ प्रविश्य ॥ अहं येन दृष्टिपशुमारं मारितः सो

ऽनेन स्वागतेन अभिनन्द्यते ।

khyāna, vii., 88, *Prājnas tu jalpatām punsām śrutvā vācchah śubhdāsubhāh, Guṇavad vākyaṃ ādatte, hantah kshiram ivāmbhasah. Bhartri-hari [II. 15]* has the following sentiment—‘Brahmā [whose vehicle is the flamingo] when very angry with this bird, can destroy his nest among the lotuses, but cannot deprive him of that celebrated and inestimable faculty which he possesses, of separating milk from water.’ The reference is probably to the milky juice of the water-lily, which would be its natural food, and to which allusion is often made by the Hindú poets. As to *rakshati*, see p. 85, note 1.

<sup>1</sup> *Mātali* is the charioteer of Indra. In the pictures which represent this god mounted on his other vehicle, an elephant (called *Airāvata*), *Mātali* is seen seated before him on the withers of the animal, acting as its driver. In the plays, however, [see page 11, note 1] Indra is generally borne in a chariot drawn by two horses [called *Hari* or *Harayah*], which were guided by *Mātali*.

<sup>2</sup> ‘The demons are made by Indra thy mark: let this bow (of thine) be drawn against them. Not on a friendly-person are dreadful arrows directed [fall] by the good, [but rather] eyes soft-with-(looks of)-favour.’ *Asurāh*, etc.: see page 86, note 1; page 87, note 1.

<sup>3</sup> ‘He by whom I was being slaughtered like a sacrificial victim, is

मातलिः ॥ संक्षितं ॥ आयुष्मन् । अयतां । यदर्थं सञ्जि हरिणा  
भवत्सकाशं प्रेषितः ।

राजा । अवहितो ऽस्मि ।

मातलिः । अस्ति कालनेमिप्रसूतिर् दुर्जयो नाम दानवगणः ।

राजा । अस्ति श्रुतपूर्वं मया नारदात् ।

मातलिः ।

सख्यस्ते स किल शतक्रतोर् अजय्यस्

तस्य त्वं रणशिरसि स्मृतो निहन्ता ।

उच्छेत्तुं प्रभवति यन् सप्तसप्तिसं

तन् नैशं तिमिरम् अपाकरोति चन्द्रः ॥ १६२ ॥

greeted with a welcome by this man!' *Ishti-pāsu-māram mārītaḥ* = *ishti-pāsur iva mārītaḥ*: K. This kind of adverbial compound is noticed in Pāṇini, III., 4, 45, 46. So *aja-nāśam naśtāḥ* is equivalent to *aja iva naśtāḥ*, and *ghṛīta-nidhāyam nihitāḥ* to *ghṛīta iva nihitāḥ*.

<sup>1</sup> The Mackenzie MSS. has *yadartham*, supported by some of the Bengālī.

<sup>2</sup> *Kālanemi*, son of the demon *Hiranya-kaśipu*, was a *Daitya* or *Asura* [see p. 86, note 1] with a hundred arms and as many heads. These *Daityas* were sometimes called *Dānavas*, from their mother *Danu*, who as well as *Diti* was one of the wives of *Kāśyapa* and daughters of *Dakṣha*. The *Rākshasas*, or cannibal demons who, for the sake of human flesh, waged perpetual war with men, as the *Daityas* did with the gods, were related to the *Daityas*.

<sup>3</sup> *Nārada* is a celebrated divine sage or *Rishi*, usually reckoned among the ten *Prajāpatis* or *Brahmādikas* first created by *Brahmā*, and called his sons. He acts as a kind of messenger of the gods: see the end of Act V. of the *Vikramorvaśī*.

<sup>4</sup> 'Verily that (troop of demons) is not to be subdued by thy friend *Indra*: thou, at the head of the fight, art appointed [termed, called] its destroyer. That nocturnal darkness which the sun has no power to remove, the moon dispels.' *Śata-kratuh*, 'the lord of a hundred sacrifices'; another of *Indra*'s thousand names. He is so called because the rank which he occupies is



स भवान् ~~आश्वासितः~~ एवम् ददानीं तम् ऐन्द्ररथम् आरुह्य विजयाय  
प्रतिष्ठतां ।

राजा । अनुष्टुप्हीतोऽहम् अनया मघवतः सम्भावनया । अथ मा-  
दर्थ्यं प्रति भवता किम् एवं प्रयुक्तं ।

मातलिः । तदपि कथ्यते । किञ्चिन्निमित्तादपि मनःसन्तापाद्  
आयुश्मान्मया विह्वलो दृष्टः । पश्चात् कोपयितुम् आयुश्मन्तं तथा  
कृतवान् अस्मि । कुतः ।

ज्वलति चलितेन्धनोऽग्निरु विप्रकृतः पन्नगः फणं कुरुते ।

प्रायः स्वं महिमानं क्षोभात् प्रतिपद्यते हि जनः ॥ १६३ ॥

राजा ॥ जनान्तिकं ॥ वयस्य । अनतिक्रमणीया दिवंस्वतेर् आज्ञा ।  
तद् अत्र परिगतार्थं कृत्वा मद्वचनाद् अमात्यपिशुनं ब्रूहि ।

unattainable excepting through a hundred *áva-medhas*, or 'horse-sacrifices:'  
see page 86, note 1. *Sapta-saptih*, 'drawn by seven steeds:' see page 11,  
note 1. *Chandrah*: the appositeness of this comparison depends on the  
fact that Dushyanta's pedigree was traceable to the moon: see page 14, note  
2; page 113, note 2.

<sup>1</sup> Compare *átta-danda*: p. 191, l. 4, and *átta-dhanvā*: p. 265, l. 14.

<sup>2</sup> 'Fire blazes up when the fuel is stirred; the snake when irritated ex-  
pands its hood; verily a man generally regains his own high-spiritedness  
[greatness, courage] through being roused-to-action [shaken, excited].'  
*Phanam kurute*, lit., 'makes a hood;' *phana*, 'the expanded hood of the cobra.'  
*Kshobhāt*: *Kātavama* has *kopāt*. My own MS. and the Mackenzie have *jantuh*  
for *hi janah*. Most of the Bengálí MSS. read *tejasvi sankshobhāt prāyah*  
*pratipadyate tejah*.

<sup>3</sup> Indra, as the Hindú Jove, is lord of the atmosphere and winds: see  
page 86, note 1.

<sup>4</sup> 'Having made acquainted with the circumstance:' *Pisuna* [Informer]  
is the name of the minister: compare p. 236, l. 7.

Verse 163. *ĀRYA* or *GĀTHĀ*. See Verse 2.

— — — — | — — — — | — — || — — — — | — — | — — — — | — — — — | — —  
— — | — — — — | — — || — — | — — — — | — — | — — — — | — —

त्वन्मतिः केवला तावत्परिपालयितुं शक्नुः ।

अधिष्ठ्यम् इदम् अन्यस्मिन् कर्मणि व्यापृतं धनुः ॥ १६४ ॥

इति ॥

विदूषकः । तं भवेत् आणवेदि य इति निष्क्रान्तः ॥

विदूषकः । यद् भवान् आज्ञापयति ॥ इति निष्क्रान्तः ॥

मातलिः । आयुष्मान् रथम् आरोहतु ।

॥ राजा रथारोहणं नाटयति ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ षष्ठो ऽङ्कः ॥

<sup>1</sup> 'Let the-powers-of-thy mind be wholly and solely (exerted) to protect-by-good-government (my) subjects. This (my) braced [strung] bow is (for a time) occupied in a different employment.' *Tāvat*: compare p. 264, l. 3. The root *pāl*, 'to protect,' in reference to a king or his officers, implies protection by a just administration of the laws. *Sāmyak pāl* occurs frequently in the sense of 'to govern justly.' *Adhi-jyam*: see page 8, note 4; and compare page 68, line 1; page 87, line 2.

Verses 164. ŚLOKA OF ANUSHTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 78, 84, 87, 125, 127, 146, 154, 155, 160.

## ॥ अथ सप्तमो ऽङ्कः ॥

॥ ततः प्रविशत्याकाशयानेन रथाधिरूढो राजा मातलिश्च ॥

राजा । मातले । अनुष्ठितनिदेशो ऽपि मघवतः सत्क्रियाविशेषाद्  
अनुपयुक्तम् इवात्मानं समर्थये ।

मातलिः ॥ सस्मितं ॥ आयुष्मन् । उभयम् अय्यपरितोषं समर्थये ।

प्रथमोपह्वनं मरुत्वदः प्रतिपत्त्या लघु मन्यते भवान् ।

गणयत्यवदानतोषितो भवतः सो ऽपि न सत्क्रियागुणान् ॥ १६५ ॥

राजा । मातले । मा मैवं । स खलु मनोरथानाम् अय्यभूमिर्

‘Although I have executed (his) commission, after-such-a-distinguished reception (on the part) of Indra, I consider myself ‘as unworthy (of so much honour).’ *Satkriyā-vīśeshād*: compare p. 40, l. 11; p. 134, l. 18. The ablative may imply ‘in consequence of,’ ‘after.’ *Anupayuktam*, i.e., *tādrik-satkriyāyā ayogyam*: Schol., Chézy. *Samarthaye* = *avagachchāmi*.

<sup>2</sup> Compare page 8, line 3, note 2.

<sup>3</sup> ‘Your highness makes light of the prior benefit (conferred by you) on Indra, (compared) with the (subsequent) mark-of-distinction (conferred by him on you). He too (Indra) takes no account of the distinguished honours (bestowed) on your highness, being-filled-with-admiration at your heroic-achievement.’ *Prathamopakṛitam*, i.e., *rāksṣaśa-jaya-rūpam pūrvopakāram*: K. *Pratipattīd* = *sambhāvanayā*. *Avadāna* = *pauruṣam*, ‘a deed of heroism.’ K. The Colebrooke MS. has *toshito* instead of *vismito*. *Satkriyā-guṇān* = *sambhāvanā-vīśeshān*: K. *Guna* appears to be used at the end of a compound with the sense of *vīśeṣa*: compare line 2 of verse 168. The following is the Bengālī reading: *Upakṛitya haṛe tathā bhavān laghu sākāram avekṣya manyate*: *Gaṇayaty avadāna-sammitām bhavataḥ so’pi na-satkriyām imām*.

विसर्जनावसरमत्कारः । मम हि दिवौकसां समक्षम<sup>१</sup> नोपवेशितस्य

अन्तर्गतप्रार्थनम् अन्तिकस्थं

जयन्तम् उदीक्ष्य कृतस्मितेन ।

आमृष्टवक्षोहरिचन्दनाङ्गा

मन्दारमाला हरिणा पिनङ्गा ॥ १६६ ॥

मातलिः । किमिव नामायुष्मान् अमरेश्वरान् नार्हति । पश्य ।

सुरसखस्य हरेर् उभयैः कृतं

त्रिदिवम् उद्धृतदानवकण्टकं ।

<sup>1</sup> 'That honorary-distinction on the occasion of (his) dismissing (me) was certainly beyond the compass [reach, place] of my hopes.' *3e.*, exceeded all my expectation. *Abhūmih* --- *asthānam*, 'want of place' --- *avishāṅga*, 'beyond the reach:' K. The expression occurs again in this act, and in *Mālavik.*, p. 35, line 4, *Abhūmir* *iyam* *mālarikāyāh*.

<sup>2</sup> 'For a garland of Mandāra (flowers), marked with yellow-sandal from (its) rubbing on (his) breast, was fastened (round the neck) of me; made to sit on half his throne, before the eyes of the gods, by Indra, smiling and looking up at (his son) Jayanta (who was) standing by and inwardly longing' (for the same honours).' *Amṛishṭa*, etc.: The breast of Indra was dyed yellow with a fragrant kind of sandal-wood called Hari-chandana [compare Kumāra-sam., V., 69], and the garland, from coming in contact with it, became tinged with the same colour. Wreaths and garlands of flowers were much used by the Hindus as marks of honorary distinction, as well as for ornaments on festive occasions, and to adorn sacrificial victims: compare page 222, line 1, note 1. They were suspended round the neck [see page 151, note 1], or placed on the head. Mandāra is one of the five ever-blooming trees of Svarga, or Indra's heaven. Another of these trees is said to be the Hari-chandana mentioned above, and another the Santāna; but the two most celebrated are the Pārijāta and the Kalpa-druma, or tree granting all desires. Jayanta is the son of Indra by his favourite wife Pauṇómī or Śachi.

एव शरैर् अधुना नतपर्वभिः

पुरुषकेशरिणश्च पुरा नखैः ॥ १६७ ॥

राजा । अत्र खलु शतक्रतोर् एव महिमा स्तुत्यः ।

सिद्ध्यन्ति कर्मसु महत्त्वपि यन् नियोज्याः

सम्भावनागुणम् अवेहि तम् ईश्वराणां ।

किं वा भविष्यद् अरुणस् तमसां विभेत्ता

तं चेत् सहस्रकिरणो धुरि नाकरिष्यत् ॥ १६८ ॥

<sup>1</sup> 'The heaven of Indra, friend of the gods, has been made free from the plague of the Dánavas by two (means): now by thy flat-jointed arrows: and formerly by the claws of the Man-lion.' *Sura-sukha*: see p. 86, note 1. *Tridiva* = *Svarga*: each of the superior Hindú gods has a heaven, paradise, or elysium of his own. That of Brahmá is called Brahma-loka, situated on the summit of Mount Meru; that of Vishnu, Vaikunṭha, on the Himálayas; that of Śiva and Kuvera, Kailása, also on the Himálayas; that of Indra, Śwarga or Nandana. The latter, though properly on one of the points of Mount Meru, 'below Brahmá's paradise, is sometimes identified with the sphere of the sky or heaven in general. *Uddhṛita*, etc., *lit.*, 'having the thorns of Dánavas extracted.' *Kañṭaka*, 'a thorn,' is often used for a pestilent or noxious person or thing. *Dánava*: see p. 268, note 2. *Nata-parvabhīḥ* = *nimna-parvabhīḥ*; *Natāni anunnatāni parvāni yesham*: K. Compare *nata-nāsikah*, 'flat-nosed.' Also in Rámáy., I. i., 64, *śarena-nata-parvaṇā* [*bibheda sapta-tālán*] which should be resolved into *śarena-nata-parvaṇā*, not *anata*, etc. *Purusha-keśariṇ* = *nara-sinha*, 'the man-lion,' i.e., Vishnu; for in this monstrous shape of a creature half-man, half-lion, which was his fourth avatár or incarnation, Vishnu delivered the three worlds, or earth, Pátála, and heaven, from the tyranny of an insolent demon called Hiranya-kaśipu, who had usurped the sovereignty of Indra: see Vishnu-Purána, p. 126.

<sup>2</sup> 'Verily, when servants [delegates] succeed in mighty enterprises, understand thou that (there has been) peculiar condescension [distinguished

Verse 167. DEUTA-VILAMBITA (variety of JAGATĪ). See Verses 45, 72, 128, 140.

Verse 168. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 81, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157.

मातलिः । सद्गुणम् एवैतत् ॥ लोकम् अन्तर्हस्यतीत्य ॥ आ-  
युजन् । इतः । पद्म नाकपृष्ठगतस्य वीभाग्यम् आत्मयशसः ।

विच्छिन्तिशेषैः सुरसुन्दरीणां

वर्षैर् अमी कल्पलतांशुकेषु ।

सञ्चिन्य गीतिचमम् अर्थवन्धं

दिवौकसस्त्वच्चरितं लिखन्ति ॥ १६६ ॥

capacity] on-the-part-of (their) masters. How indeed could Aruna be the disperser of the-shades-of-night, if the thousand-rayed-one did not place him in front (of his car)?' *Nijoyāh = sevakāh*: Ś. *Sambhāvand-guṇam = satkāra-viśeṣam*: K.: see p. 271, note 1. *Sambhāvand* may mean 'fitness,' 'capability,' as well as 'honour.' The condescension consisted in placing Dushyanta in front of the battle, just as the Sun places the Dawn in front of his chariot. *Sahasra-kiraṇa* is one of the innumerable names for the Sun. As to Aruna, 'the Dawn': see page 142, note 3. *Dhuri = rathāgre*: Ś. = *agre, purobhāge*: K.

<sup>1</sup> 'Behold the sublimity [beauty, auspiciousness] of (thy) own fame that has reached to the vault of heaven. With the tints remaining from the colours [used in the toilet] of the heavenly fair-ones, these inhabitants of the sky are painting [tracing] thy exploits on vestments [tapestry, leaves] of the Kalpa-tree, thinking of verses suitable for singing.' *Vicchhitti = rāga, rāga*: Ś., Ch. *Vicchhitti-śeṣaiḥ = viśiṣhtair varnaih*: K., i.e., *kusuma-kasturikā-ehandandibhiḥ*, 'with flowers, musk, sandal, and other cosmetics.' The first sense of the word is 'excision,' 'cutting off'; it rarely has the sense required here, of 'rouge,' 'paint.' Compare *bhakti-chheda*, 'the coloured streak (marking Vaishnava) devotion': Megh., verse 20. *Sura-sundarīndm = divya-strīndm*. *Kalpa-latānśukeshu = kalpa-latā-vastreshu*: Ś., Ch. The first sense of *anśuka* is 'cloth,' 'tapestry'; it is said to bear the meaning 'leaf,' and may be so used here: in which case the idea may be that the gods are writing Dushyanta's memoirs on the leaves of the Kalpa-tree. Kātavema's gloss is not quite clear, *kalpa-latāsu anśukābharandī [na] vidyanti iti p. asiddha*; but it seems likely, especially if reference is made to page 155, note 4, of this book, that he intends to imply that the Kalpa-tree, which was a tree

\* Verse 169. UPAJĀTI OR ĀKHYĀNĀKĪ (variety of TRISHTUBH). See Verse 41, 107, 121, 126, 142, 156, 158, 166.

राजा। नैव त्वे। असुरसम्यहारोत्सुकेन पूर्वैद्युर् दिवम् अधिरोहता  
न सञ्चितः स्वर्गमार्गो। कतरस्मिन् मरुतां पथि वर्तमानेहे।

मातलिः।

चिञ्चोतसं वहति यो गगनप्रतिष्ठां

ज्योतींषि वर्तयति च प्रविभक्तरश्मिः

yielding everything [see p. 272, note 1], produced the vestments or tapestry on which they might be supposed to design the adventures of Dushyanta. *Giti-kshamam* = *gāna-yogyam* is the reading of Kāṭavema and the Bengālī; most of the Devanāgarī MSS. have *gita-kshamam*: compare p. 28, note 1 at end. *Artha-bandham* = *padam*, 'a verse,' 'word.' *Artho badhyate anena iti artha-bandhah padam*: K. Compare in Act 2 of Vikram.: *Tulyānurāga-pīṣunam lalitārtha-bandhām patre nivēṣitam uddharanam priyādyā*, etc.

<sup>1</sup> 'In which course [path, orbit] of the (seven) winds are we now moving?' The Hindūs divide the heavens into seven Mārgas or Pathas, i.e., paths, courses, orbits (like the stories of the Mussalmān creed) assigning a particular *vāyu* or wind to each. Compare Vishṇu-Purāṇa, p. 212 [Wilson]. The first of these seven *vāyu-mārgas* or *vāyu-pathas* is identical with the *bhūvar-loka*, or atmospheric region, extending from the *bhūr-loka*, or terrestrial region [comprising the earth, and the *adho-loka*, called Pātāla] upwards to the sun. The wind assigned to this Mārگا is called *dvāha*, and its office is to bear along the atmosphere, clouds, meteors, lightning, etc. The other six make up the *svar-loka* or heavenly region with which Swarga is often identified [compare p. 273, note 1] in the following order:—The 2d. Mārگا is that of the sun, and its wind, called *pravāha* or *pravāha* causes the sun to revolve; 3d. that of the moon, its wind *samvāha* or *samvāha* impels the moon; 4th. that of the *nakshatra*, or lunar constellations, its wind, *udvāha*, causes the revolution of these asterisms; 5th. that of the *graha*, or planets, its wind *vivāha* bears along the seven planets; 6th. that of the *saptarshi*, or seven stars of the Great Bear, its wind *parivāha* bears along these luminaries, as well as the *svar-gangā*, or heavenly Ganges [*saptarshi-chakram svar-gangā shashīthah parivāhas tathā*: not as Dr. Boehtlingk suggests *saptarshi-chakram svarga-gaḥ*, etc.]: it appears from the next verse that this was the Mārگا in which Indra's car was at the moment moving; 7th. that of *dhruva*, or the polar-star, the pivot or axis of the whole planetary system, to which, according to the Vishṇu-Purāṇa [pp. 230, 240, Wilson], 'all the

तस्य द्वितीयहरिविक्रमनिस्तमस्तं :

वायोर् इमं परिवहस्य वर्द्धन्त मार्गं ॥ १७० ॥<sup>१</sup>

the celestial luminaries are bound by aerial cords, and are made to travel in their proper orbits, being kept in their places by their respective bands of air.' According to the *Brahmānda-purāṇa*, from which, as quoted by Kāṭavema, the above account is taken, the wind of the 7th Mārga, causing the revolution of the polar-star, is *parāvāha* [? *parāvaha*]. Obs. *katara* is sometimes used for *katama*. All the Devanāgarī MSS. read *katārasmin* for *katamasmin*.

<sup>1</sup> 'They call this road, freed-from-all-impurities-by-the-second-stride-of-Vishnu, (the road) of that wind Parivaha, which bears along the triple-flowing-river [Ganges] located in heaven, and causes the stars [of the Great Bear] to revolve, duly-distributing-their-rays.' See the last note. *Tri-srotas* = *swar-gangā* = *mandākinī*: K. The Ganges was supposed to take its rise in the toe of Vishnu [whence one of its names, Vishnu-padī]; thence it flowed through the heavenly sphere, being borne along by the wind Parivaha and identified with the *Mandākinī*, or Milky way: its second course is through the earth; but the weight of its descent was borne by Śiva's head, whence after wandering among the tresses of his hair, it descended through a chasm in the *Himālayas*: its third course is through *Pātāla*, or the lower regions, the residence of the *Daityas* and *Nāgas*, and not to be confounded with *Naraka*, 'hell,' 'the place of punishment.' *Gigana-pratishthām* = *ākāśa-ethām*: Ś., Ch.; Were it not for this interpretation I should translate 'the glory of the skies:' compare p. 260, l. 11. There is doubtless a double-entendre. *Jyotiṣhi*, etc., i.e., *saptarshīṇām dīpīṇyāni*: K. *Pravibhaktarāsmih*, i.e., *asankirṇa-rāsmayah tejāṇi yasmin karmani tat tathoktam*: K. *Vartayati* = *sanchārayati*: K. *Dwītya*, etc., i.e., *dwītyena harer vishnor vikramena pūda-nyāṣena nirdoṣam*: K. *Tasya vāyor*, etc., i.e., *tasya parivāhākyasya vāyor mārgam panthānam imam grihṇanti dmanānti*. *Parivāho* [sic] *nāma swar-gangām saptarshī-maṇḍalam pravartayati shashīho vāyuskaṇḍho yathoktam brahmānda-purāṇe*: K. The story of Vishnu's second stride was this—An Asura or *Daitya* [see p. 86, note 1] named *Bali* or *Mahābali*, a descendant of *Hiranya-kaśipu* had, by his devotions, gained the dominion of Heaven, Earth, and *Pātāla*. Vishnu undertook to trick him out of his power, and assuming the form of a *Vāmana*; or dwarf [his 5th

Verse 170. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 143, 152, 157, 168.



राजा मातले । अतः खलु सवाह्वान्तःकरणो ममान्नरातो  
प्रेम्हीदति ॥ रथाङ्गम् अवलोक्य ॥ मेघपदवोम् अवतीर्णैः स्त्रैः ।

मातलिः । कथम् अवगम्यते ।

avātār] he appeared before the giant, and begged, as a boon, as much land as he could pace in three steps. This was granted, and the god immediately expanded himself till he filled the world, deprived Bali at the first step, of earth; at the second, of heaven; but, in consideration of some merit, left Pātāla still under his rule. Another account makes him comprehend earth in his first step, the region of the air in his second, and heaven in his third. Hence *tri-vikrama*, *tri-pāda*, as names of Vishnu. The Bengālī MSS. have in place of *tasya dwitīya*, etc.; *tasya vyapeta-rajasaḥ pravahasya vāyor mārgo dwitīya-hari-vikrama-pūta eshaḥ*.

• 'Hence, indeed, do-I-feel-a-delightful-repose in all my senses [organs] external and internal,' *lit.*, 'Hence my inner soul along with my external organs feels (a pleasurable) repose.' Compare in Vikram. end of Act IV., *tvad-darśanena prasanno me savāhyāntarātmā*, i.e., 'body and soul,' 'my external and internal being,' 'my outer and inner man.' And again, *Urvast-gātra-sparśād iva nirvṛitam me sa-hridayam śarīram*. The organs of sense [*indriya*] according to the Sāṅkhya system are divided into two classes, external, *vāhyendriya*, and internal, *antarindriya*. The external are of two kinds: the five 'organs of perception,' *jñānendriya*, viz., the ear, eye, skin, tongue, and nose; and the five 'organs of action,' *karmendriya*, viz., the throat, hand, foot, organ of excretion, and that of generation. The internal organs are three, viz., *manas*, 'the mind,' or organ of thought; *buddhi*, 'the reason,' or organ of apprehension; *aṅkāra*, 'individuality,' or 'self-consciousness.' *Chitta*, 'the heart,' or organ of feeling is sometimes added. Amara [I., 4, 17] divides the *indriya* into two grand classes—1. *karmendriyāni*; and 2. *buddhindriyāni* or *dhindriyāni*, 'intellectual organs;' the latter comprises the *jñānendriyāni* with *manas*: this seems to be the popular division. Compare Vikram., Act iii., *Bhavitavyatānuvidhayāni buddhindriyāni*.

• 'We have ascended to the path of the clouds,' i.e., to the atmospheric region between the sun and the earth, the Mārga of the clouds and of the Āyaha wind: see p. 275, note 1. The chariot must, therefore, have traversed with the speed of lightning, the four intervening Mārgas of the planets, lunar constellations, moon, and sun. If the Bengālī reading, *pravahasya*, be adopted

राजा ।

अथम् अरविवरेभ्यश्चातकैर्निर्यतङ्गिर्  
हरिभिर् अचिरभासां तेजसा चानुलितैः ।

गतम् उपरि घनानां वारिगर्भोदराणां

पिण्डुनयति रथस्ते शीकरक्लिन्ननेमिः ॥ १७१ ॥

मातलिः । क्षणाद् आयुष्मान् स्वाधिकारभूमौ वर्तियते ।

राजा ॥ अधो ऽवलोक्य ॥ वेगावतरणाद् आश्चर्यदर्शनः संलक्ष्यते  
मनुष्यलोकः । तथा हि

शैलानाम् अवरोहतीव शिखराद् उन्मज्जतां मेदिनी

पर्णाभ्यन्तरलीनतां विजहति स्कन्धोदयात्पादपाः ।

सन्तानात्तनुभावनष्टसलिला व्यक्तिं भजन्त्यापगाः

केनाप्युत्क्षिपतेव पश्य भुवनं सन्पाश्र्वम् आनीयते ॥ १७२ ॥

in the last verse, the transition would merely be from one Mārga to the next.

<sup>1</sup> Here [*ayam*] by the *chātakas* flying forth through the interstices of the spokes, and by the horses glistening with the flash of the lightnings, thy chariot, the rings [circumferences] of whose wheels are bedewed with mist, betrays (our) progress over clouds whose bellies are pregnant with rain.' *Ara* = *nemjavashtambhah*: the Bengālī MSS. and the Mackenzie read *aga*, 'a mountain.' *Ara-vivarebhyah chakrāvayavānām vivarebhyo antarāla-pradeśebhyah*: K. *Nishpatadbhih* = *nirgachchadbhih*: K.: see p. 253, note 1, at end. The *Chātaka* is a kind of cuckoo [*Cuculus Melano-leucus*]. The Hindús suppose that it drinks only the water of the clouds, and their poets usually introduce allusions to this bird in connexion with cloudy or rainy weather: see Megh., verses 9, 23, 113; Ragh., xvii., 60. So *Trishākulaish chātaka-pakshinām kulaiḥ prayāchitāḥ valāhakaḥ*: Ritu-s., ii., 3. *Haribhir = āśvair*, especially Indra's horses: see p. 11, note 1, and compare Ragh., iii., 43. *Achira-bhāsām = vidyutām*: Ś. *Gatam*, etc. *Tashām meghāntam uparī urdhva-bhāge gatam gamanam*: K. *Piṇḍunayati* = *syuriyati*: K.

<sup>2</sup> 'The earth descends as it were from the summit of the upward-rising

Verse 171. *MĀLINĪ* or *MĀNINĪ* (variety of *Ati-SAKKARĪ*). See Verses 10, 19, 20, 38, 55, 109, 110, 120.

Verse 172. *SĀRDŪLA-VIKRĪPITA* (variety of *Atidhṛiti*). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 149.

मातलिः । माधु दृष्टं ॥ सबहुमानं विलोक्य ॥ अहो उदाररम-  
णीया पृथिवी ।

राजा । मातलि । कतमो ऽयं पूर्वापरसमुद्रावगाढः कनकहोमनि-  
खन्दी सान्ध्य इव मेघपरिचः सानुमान् आलोक्यते ।

मातलिः । आयुष्मन् । एष खलु हेमकूटो नाम किम्वरुषपर्वतस्-  
तपसां सिद्धिचेचं । पश्य ।

[emergent] mountains. The trees, from the elevation [coming-into-view, rising, appearing] of (their) trunks, lose their state of being enveloped [con-  
cealed, wrapped] in their foliage. The rivers whose-waters-were-lost-in-  
narrowness, become visible [acquire manifestation] from the expansion (of  
their waters). Behold! the earth is being brought up to my side [near me],  
as if by some one flinging it upwards.' In the same way to a voyager in a  
balloon at a very great height, the surface of the earth would seem flat, the  
trees would be compressed within their foliage like mushrooms, and the  
rivers shrivel into threads or tiny rivulets; but, on descending, the mountains  
would appear to stand out, and the earth to recede from them, the  
trees would exhibit their elevation, and the rivers their breadth of water.  
*Unmajatām = udgachchhatām: K. Avarohati = adho-gachchhati: K. Par-  
nābhyanantara, etc.: The Colebrooke MS. and my own have parṇa-svāntara; the  
Taylor, pāṇa-svāntara; the Mackenzie, parṇa-prastara; Kātavama, parṇān-  
tara-vilṇam. Skandhodayāt = krodāvīrbhāvāt: K. Santāndī = jala-vistārāt:  
K.: the other Devanāgarī have santānais. Tanubhāva, etc., Tanubhāvena  
śukshmatvena adriṣṭam salilam yāsam: K. Vyaktim bhajanti, i.e., vyaktā  
bhavanti: K.*

<sup>1</sup> 'What mountain yonder is seen, bathing itself in the eastern and  
western ocean, pouring down a golden stream like a bar [bank, gate] of  
evening clouds?' *Parigha* occurs in p. 86, l. 5, with the sense of 'the bar  
of a gate,' but it may also denote the gate itself. *Sānumān*, lit., 'possessed  
of table-land,' 'a mountain having extensive level ground on its summit.'

<sup>2</sup> *Hemakūṭa*, 'golden-peaked,' a sacred range of mountains lying among  
the Himālaya chain, and apparently identical with, or immediately adjacent  
to Kailāsa, the paradise of Kuvera; the god of wealth, as it is here described  
as the mountain of the Kimpurushas, or servants of Kuvera. They are a  
dwarfish kind of monster, with the body of a man and the head of a horse,

स्वायम्भुवान्मरीचेर् यः प्रबभूव प्रजापतिः

सुरासुरगुरुः सो ऽत्र सपत्नीकस् तपस्यति ॥ १७३ ॥

प्राजा । तेन ह्यनतिक्रमणीयानि श्रेयांसि । प्रदक्षिणीकृत्य भगवन्तं  
गन्तुमर्हामि ।

and are otherwise called Kinnara : *āsava-mukha*, *turanga-mukha*. This mountain is also here described as 'the scene [place, field] of the perfect fulfilment of penance.' The Mackenzie MS. has *tapasvīdām* for *tapasām*.

<sup>1</sup> 'That Prajāpati [Kāśyapa], who sprang from Marīchi, the Self-existent's-son [*i.e.*, from Marīchi, son of Brahmā], (and who is) the father of the gods and demons, practices penance here along with his wife (Aditi).' An account of Kāśyapa, who, as son of Marīchi, is called Mārīcha, is given in page 22, note 1, and p. 86, note 1. He is here said to be one of the Prajāpatīs, or fathers of all created things, who were Brahmā's sons, created by him to supply the universe with inhabitants, and who, after fulfilling their mission, retired from the world to practise penance and prepare for death. The Vāyupurāṇa certainly reckons Kāśyapa, with his father-in-law Dakṣha and other sages, among the Prajāpatīs, but he does not belong to the seven original Prajāpatīs of whom his father Marīchi is one, nor to the ten enumerated by Manu [I., 35]. Of the thirteen daughters of Dakṣha married to Kāśyapa, the eldest, and his favourite wife, was the Aditi introduced here, from whom were born the gods and particularly the twelve Ādityas, the several representatives of the sun in the twelve months of the year. From Diti, Danu, and others of the remaining twelve, came the Asuras or demons; and, from Vinatā, Aruna 'the Dawn,' [see p. 142, note 3] and Garuḍa, 'the vehicle of Vishnu and king of birds.' *Swāyambhuvāt* = *Brahma-sunoh*: K. *Surāsura-guruh*: as to *guruh*, see p. 173, note 3, in middle, and p. 91, note 1, correcting the typographical error in the second line of the last note, 'venerable hermit' being a misprint for 'venerable parent.' *Sa-patnīkas*, *i.e.*, *patnyā ādityā saha*: compare such compounds as *sa-strika*, *sa-śrika*, etc.

<sup>2</sup> Compare page 68, line 9; page 91, line 1. *Śreyāṁsi* = *śubhāṇi*, *kāśyapa-darśana-namaskārādāni*, 'lucky occasions,' 'opportunities for obtaining blessings, such as visiting and paying homage to Kāśyapa.' As to *pradakṣiṇī-kṛitya*, see page 160, note 1.

मातलिः । प्रथमः कल्पः ।

॥ नाञ्चेनावतीर्णौ ॥

राजा ॥ सविस्मयं ॥

उपोढशब्दा न रथाङ्गनेमयः

प्रवर्तमानं न च दृश्यते रजः ।

अभूतलस्यर्गतया निरन्धतस्

तकावतीर्णाऽपि रथो न लक्ष्यते ॥ १७४ ॥

मातलिः । एतावान् एव शतक्रतोर् आयुश्नतश्च विशेषः ।

राजा । मातले । कतमस्मिन् प्रदेशे मारीचाश्रमः ।

मातलिः ॥ हस्तेन दर्शयन् ॥

वल्लीकार्द्धनिमग्नमूर्तिर् उरसा सन्दृष्टसर्पत्वचा

कण्ठे जीर्णलताप्रतानवलयेनात्यर्थसम्पीडितः ।

अंसव्यापि शकुन्तनीडनिचितं बिभ्रज्जटामण्डलं

यत्र स्थाणुरद्वाचलो मुनिर् असाव् अभ्यर्कविम्बं स्थितः ॥ १७५ ॥

<sup>1</sup> 'A noble resolve,' 'a primo idea,' 'a first-rate conception:' compare p. 204, l. 8. *Prathamāṅkalpak* = *mukhyaṅ pakṣha*: K.

<sup>2</sup> 'The differences of the chariot-wheels cause no sound, and no dust is seen rising-in-advance (of us); the chariot of thee reining-in (thy steeds), although it has descended (to the earth), is not observed (to have done so) by-reason-of-its-not-touching the surface of the ground.' *Upodha-kabddh* = *prāpta-dhwanayah*: K. Compare *upodha-rāga*: Vikram., Act 2. *Pravartamānam* may mean 'rising in front of us:' compare p. 10, l. 3. *Nirundhatah* = *nigrihatah*: K. *Na lakshyate*: see p. 70, note 3 at end. In the First Act of *Vikramorvaśī*, when the car of *Purūravas* touches the ground, the direction is *rathadvatāra-kṣobham nātayanti*, 'acting the concussion (caused) by the descent of the chariot.' Such, *Mātali* remarks, is the difference between the car of *Indra* and that of mortal heroes.

<sup>3</sup> 'Where stands yon sage, towards [facing] the sun's orb, immovable as

Verse 174. *VANASTHĀVILA* (variety of *JAGATī*). See Verses 18, 22, 23, 67, 81, 114, 117, 119, 145, 150, 161.

Verse 175. *SĀRĪDŪLA-VIKRĪPĪTA* (variety of *ATIDHRĪTĪ*). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 140, 172.

राजा । नमस्ते कष्टपसे ।

मातलिः ॥ संयतप्रयत्नं रथं कृत्वा ॥ महाराज । एताव् अदिदि-  
परिवर्धितमन्दारवृक्षं प्रजापतेर् आश्रमं प्रविष्टौ स्तः ।

the trunk-of-a-tree, (his) body half-buried in an ant-hill, with (his) breast closely-encircled by a snake's-skin, round the throat excessively pinched by a necklace (formed) of the tendril of a withered creeper, wearing a circular-mass-of-matted-hair enveloping (his) shoulders (and) filled with bird's-nests.' *Valmīkārddha*, etc.; so read K. and the Mackenzie MS.: the other Devanāgarī, *valmīkāgra*. *Valmika* [= *kṛimī-kṛita-mṛittikāchaya*] is the mound of earth thrown up by the large ants of India. These hillocks sometimes rise, in Bengal, to the height of eight or ten feet, and are held sacred: see Manu, iv., 46, 238. Such was the immovable impassiveness of this ascetic, that the ants had thrown up their mound as high as his waist, without being disturbed, and the birds had built their nests in his hair. *Sandaśṭa*, etc. = *śālisṭa-nirmokena*: compare p. 121, note 2. The serpent's skin was used by the ascetic in place of the regular Brahmanical cord. This thread or cord, sometimes called the sacrificial cord *yajnopavīta*, might 'be made of various substances, such as cotton, hempen or woollen thread, according to the class of the wearer, and was worn over the left shoulder and under the right. The rite of investiture with this thread, which conferred the title *dwija* 'twice-born,' and corresponded in some respects with the Christian rite of baptism, was performed on youths of three classes, at ages varying from eight to sixteen, from eleven to twenty-two, and from twelve to twenty-four, respectively: see Manu, ii., 36, etc. *Jatā-pratāna* = *latā-santāna*, 'the spreading part of a creeper.' *Jatā-maṇḍala* is the circle or bundle of matted entangled hair which ascetics allowed to grow on the crown of their heads, and which fell in long clotted tresses over the back and shoulders. *Jatā* is, especially, Śiva's hair so plaited and arranged, through which the Ganges meandered before its descent upon the earth. *Nichitam* = *puritam*: K. *Sthānūr* = *śākhā-hīnas taru-skandhah*. *Abhy-arka-vimbam* = *sūrya-maṇḍalābhimukham*: K. The Mack. MS. has *adhyarka*, etc.

<sup>1</sup> *Kashtam kṛichchhram tapo yasya sa tathoktah*: K.

<sup>2</sup> 'Possessed of the Mandāra-tree reared by Aditi.' This was one of the five trees of Swargā [see p. 272, note 2], and is probably the tree intended here, as, in verse 176, the Kalpa-tree also is said to have graced Kāśyapa's

राजा । स्वर्गाद् अधिकतरं निर्दत्तिस्त्रानं । अमृतद्वदम् दवावगा-  
ढोऽस्मि ।

मातलिः ॥ रथं स्थापयित्वा ॥ अवतरत्वायुष्मान् ।

राजा ॥ अवतीर्य ॥ मातले । भवान् कथम् इदानीं ।

मातलिः । संयन्त्रितो मया रथः । वयम् अथवतरामः ॥ तथा  
कृत्वा ॥ इत आयुष्मन् ॥ परिक्रम्य ॥ दृश्यन्ताम् अवभवताम् च्छीणां  
तपोवनभूमयः ।

राजा । ननु विस्मयाद् अवलोकयामि ।

प्राणानाम् अनिलेन वृत्तिर् उचिता सत्कल्पवृक्षे वने

तोये काञ्चनपद्मरेणुकपिशे धर्माभिषेकक्रिया ।

ध्यानं रत्नशिलातलेषु विबुधस्त्रीसन्निधौ संयमो

यत् काङ्क्षन्ति तपोभिर् अन्यमुनयस् तस्मिंस्तपस्यन्धमी ॥ १७६ ॥

retreat, which the Scholiast thence imagines to have been located in part of Swarga. Mandāra, however, may stand for the 'coral tree,' and 'swallow-wort.'

<sup>1</sup> *Amrita*, 'the beverage of immortality,' 'the nectar' of the Hindú gods, supposed to be a liquid substance distilled by the moon, who is thence called *amrita-stūh*, 'nectar-producer,' *amritādhārah*, 'nectar-repository.'

<sup>2</sup> *Avatarishyati, iti śeśah* : Ś. : i.e., Supply *avatarishyati*.

<sup>3</sup> '(The place) to which other sages aspire by (their) penances, (where there is) habitual [suitable, adequate] support of life by air in a grove in which the kalpa-tree is found; (where there is) the performance of religious ablutions in water, brown with the dust of the golden lotus; (where there is) meditation (while seated) on jewelled slabs of marble, (and) restraint (of the passions) in the presence of celestial nymphs; in (such a place as) this these (sages) are performing penance.' *Prāṇānām vṛttih = jīvanam* : K. The Hindús imagine that supporting life upon air is a proof of the highest degree of spirituality to which a man can attain. *Sat-kalpa-vṛikṣhe = vidyamāna-kalpa-dṛume* : K. : \* = *vidyamāna-kalpa-tarau* : Ś., Ch. The Colebrooke MS. has *sankalpa-vṛikṣhe* : this use of *sat* is noticeable. *Śīlā-tala*, 'the surface

मातलिः । उत्सर्पिणी खलु महतां प्रार्थना ॥ परिक्रम्य । आकाशे ॥  
अये वृद्धशक्य । किम् अनुतिष्ठति भगवान् मारीचः । किं ब्रवीषि ।  
दाक्षायस्था पतिव्रताधर्मम् अधिष्ठत्य पृष्टत् तत् तस्यै महर्षिपत्नीसहि-  
तायै कथयतीति ।

राजा ॥ कर्णं दत्त्वा ॥ अये । प्रतिपाल्यावसराः खलु मुनयः ।

मातलिः ॥ राजानम् अवलोक्य ॥ अस्मिन् अशोकवृक्षमूले तावद्

of a stone slab or seat :’ compare p. 76, l. 2. *Vipudha-stri* = *divyānganā* : K. *Sanyamah* = *niyatendriyatvam* : K. *Ebhāḥ sat-kalpa-vrikshatvādikair viśeshair ayam pradēśaḥ swarga itī pratyate*, ‘By these attributes of the Kalpa-tree, etc, it is inferred that this place was part of Swarga :’ K. As to the Kalpa-tree, see p. 272, note 2. *Yat*, etc., i.e., *Yat sthānam anye kāṅkṣanti tasmin swarga-pradēśe amī munayaḥ tāni phalāni parikṛitya tapasyanti itī anena teshām mokṣārthitvum gamyate* : K.

<sup>1</sup> ‘Verily the aspirations [earnest desire, longing] of the great soar upwards [are continually mounting upwards].’ *Utsarpini* = *udgamana-śilā* = *atīṣayini* : K.

<sup>2</sup> As to *ākāśe* and *kim bravishi* : see p. 96, note 3.

<sup>3</sup> ‘Being questioned by Dākṣhāyini [i.e., his wife Aditi, the daughter of Dakṣha ; see p. 280, note 1.] respecting the duties [duty] of a wife devoted to her husband, he is recounting them [it] to her, in company with the wives of the Maharshis.’ *Dākṣhāyini* is a patronymic applicable to any of the daughters of Dakṣha. *Pativratā* : compare p. 241, l. 2. *Adhikṛitya* : see p. 4, note 5. *Maharshi*, ‘a great saint :’ this order of saint or sage was one step in advance of the Rishi or simple ‘saint.’ The classification of Rishis varies, but the following seems to be the usual gradation :—1. Rishi ; 2. Maharshi ; 3. Paramarshi ; 4. Devarshi ; 5. Brahmarshi. *Amara* mentions two other orders, Kāṇḍarshis and Śrutarshis. The Rājārṣi was a mixed order : see p. 83, note 2.

<sup>4</sup> ‘We must await the leisure of saints.’ So reads the Mackenzie MS., supported, apparently, by K. *Munayah* is of course the nominative, but such is the terseness of compounds like *pratipālyāvasarāḥ* that a literal English translation is impossible. The other Devanāgarī have *pratipālyā-rasarāḥ khalu prastāvah*.

<sup>5</sup> The *Asoka* [Jonesia Asoka] is one of the most beautiful of Indian trees.



आस्ताम् आयुष्मान् । यावत् त्वाम् इन्द्रगुरवे निवेदयितुम् अन्तरा-  
न्वेषी भवामि ।

‘राजा । यथा भवान् मन्यते ॥ इति स्थितः ॥

‘मातलिः । आयुष्मन् । साधयाम्यहं ॥ इति निष्क्रान्तः ॥

राजा ॥ निमित्तं सूचयित्वा ॥

मनोरथाय नाशमे किं बाहो स्पन्दसे वृथा ।

‘पूर्वावधीरितं श्रेयो दुःखं हि परिवर्तते ॥ १७७ ॥

नेपथ्ये । मा खलु चापलं कुर्व । कथं गत एव आत्मनः प्रकृतिः ।

नेपथ्ये । मा खलु चापलं कुर्व । कथं गत एव आत्मनः प्रकृतिः ।

Sir W. Jones observes\* that ‘the vegetable world scarce exhibits a richer sight than an Aśoka-tree in full bloom. It is about as high as an ordinary cherry-tree.’ The flowers are very large, and ‘beautifully diversified with tints of orange-scarlet, of pale yellow, and of bright orange, which form a variety of shades according to the age of the blossom.’

<sup>1</sup> ‘Opportune time’ is one of the meanings given for *antara*. As to *gurave*, compare p. 173, note 3 in middle. Kaśyapa was the reputed father of Indra.

<sup>2</sup> ‘I go-to-do (what I proposed),’ ‘I will-do (as I said):’ compare page 212, line 6, and page 16, line 8.

<sup>3</sup> ‘I expect not to (obtain my) desire; why, O arm, throbbeest thou (thus) vainly? For happiness formerly scorned turns to misery.’ Kātavema observes that *manorathāya* is here equivalent to *manoratham prāptum*, and refers to Pāṇini’s Sūtra ii., 3, 14. So *phalebhyo yāti* = *phalāni dhartum yāti*. As to the throbbing of the arm, and *nimittam सूचयित्वा* [= *śakunam nirūpya* : K.] see p. 20, notes 1 and 2. *Śreyo* = *śubham*, i.e., *Śakuntalā-rūpam*, ‘consisting of Śakuntalā:’ K. *Hi parivartate*: Kātavema has *viparivartate* and *sat parivartate*.

<sup>4</sup> ‘Act not so wildly [do not commit such a wild, wilful act, be not so wild in your behaviour]. What! has he gone already to his own nature?’ Compare Ragh., iii., 42. *Prakṛiti*, ‘the state or character which is natural to one:’ compare p. 72, note 2. *Gatah*: see p. 162, note 1 at end.

राजा ॥ कर्णं दत्त्वा ॥ अभूमिर् इयम् अविनयस्य । की नु खल्वेष  
निषिध्यते ॥ शब्दानुसारेणावलोक्य । सस्मितं ॥ अये । की नु खल्वयम्  
अनुबध्यमानस्तपस्विनीभ्याम् अवालसत्त्वो बालः ।<sup>१</sup>

अर्द्धपीतस्तनं मातुर् आमर्दक्षिष्टकेशरं ।

प्रक्रीडितुं सिंहशिशुं बलात्कारेण कर्षति ॥ १७८ ॥

॥ ततः प्रविशति यथानिर्दिष्टकर्मा तपस्विनीभ्यां बालः ॥

बालः । जम्भस्व सिंह । दन्तांस्ते गणयिष्यामि ।

प्रथमा । अविनीत । किं नो ऽपत्यनिर्विशेषाणि सत्त्वानि विप्र-  
करोषि । हन्त वर्धते ते संरम्भः । स्थाने खलु ऋषिजनेन सर्वदमन इति

कृतनामधेयो ऽसि ।

राजा । किं नु खलु बाले ऽस्मिन् औरस इव पुत्रे लिङ्गति मे

<sup>1</sup> 'This is no place for petulance [insolence]:' compare p. 271, line 7.

<sup>2</sup> 'Who is this child with unchild-like disposition [nature], closely attended by two female ascetics?' *Anubadhyamāna*: the Mackenzie MS. has *anugamyamāna*. *Anubandha*, lit., 'tying after,' 'following at 'the heels,' 'sticking closely to;' very forcibly expresses the close attendance of a nurse upon a child.

<sup>3</sup> 'He forcibly drags to play (with him) a lion's cub that-has-but-half-sucked-its mother's dug, (and) whose-mane-is-disordered-by-rough-handling,' or 'he forcibly drags from its mother,' etc.

<sup>4</sup> 'Why dost thou teaze the animals (cherished by us as if) not-differing-from-our-offspring?' *Sattvādni*: compare p. 54, note 4. *Nir-viśeṣhāni*: compare *suta-nirviśesham nakulam*, 'the ichneumon dear to him as a son:' Hitop., l. 2721: and *mūshika-nirviśesham*: Hitop., l. 2395.



बालः । कचि । देहि एनं ॥ इति चक्षुः प्रसारयति ।

बालः । कुच । देहि एनं ॥ इति हस्तं प्रसारयति ॥

राजा । कथं चक्रवर्तिलक्षणम् अयनेन धार्यते । तथा ह्यस्य

प्रलीभ्यवस्तुप्रणयप्रसारितो

विभाति जालययिताङ्गुलिः करः ।

अलक्ष्यपचान्तरम् दद्वरागया ।

नवोषसा भिन्नम् इवैकपङ्कजं ॥ १८० ॥

[sparkling state], waiting (only) for fuel (that it may blaze up).’ *Edhāpeksha* = *indhandāni kāṅkshīti*: K. The Bengālī MSS. have *edhak-kshayah*.

<sup>1</sup> ‘The mark of an universal emperor:’ see p. 15, note 1, and p. 213, note 4.

<sup>2</sup> ‘His hand stretched forth to beg for a coveted object, having the fingers connected by a web, appears like [shines like] a single lotus-blossom, the spaces between whose petals is imperceptible, expanded by the early dawn, whose-glow-is-just-kindled.’ *Pranaya* = *prārthana*: Ś. *Jāla*, etc.; *Jāleshu antareṣu grathitāḥ sanhatāḥ angulayo yasya*: K. For *grathitāṅgulih* Śankara has *sanhatāṅgulih* = *saṅślitāṅgulih*, and remarks that a hand whose fingers were thus united was indicative of great valour [*mahā-purushatvam*]. He adds *jāla-pāda-bhujdviti nara-nārāyaṇa-viśeṣaṇam uktam*, ‘webbed-feet and webbed-hands are said to be characteristics of Nara and Nārāyaṇa.’ Hindū poets reckon thirty-two marks of greatness, and he who possessed them all was said to be *dvā-triṅśallakṣhaṇopetaḥ*. The child’s fingers, being drawn together by this membrane or web, would bear some resemblance to an expanding lotus-flower, the fingers answering to the long petals, which would be only separated towards the top. This seems to be the sense: my first inclination was to translate, ‘having the fingers regularly marked with reticulated lines,’ or ‘having the fingers drawn together into (the form of) a bud.’ *Alakshya* [= *adr̥śya*: K.]: So read all the Devanāgarī MSS. excepting my own, which has *alakshya*, with the Bengālī; Śankara, however, has *alakshya*. *Patrāntaram* = *dala-vivaram*: K., Ś. *Iddha-rāgayaḥ navoṣhaṣā*, etc.; *Usha*, ‘the dawn,’ is usually neuter in classical Sanskrit. In the Vedas, as here, it is feminine. Thus in Rīg-veda i., 46, 1, *Īsho uṣāḥ apūrvyā vyuchchhati priyā divah*. See also Rīg-veda i., 48; 3, 5, 7, 8, 13, and i., 62, 8,

Verse 180. VANSASTHAVILA (variety of JAGATī). See Verses 18, 22, 23, 67, 81, 114, 117, 119, 145, 150, 161, 174.

द्वितीया । सुवदे । ए मङ्को एषो वाञ्छामन्तेण विरमाविदु ।  
 द्वितीया । सुवते । न शक्य एष वाञ्छामात्रेण विरमयितु ।  
 मङ्क । मम करेण उडणे मङ्क उडिअस्स दमिकुमारअस्स उणचिन्तिदो  
 गच्छ । मदीये उडणे मार्कण्डेयस्स अविकुमारस्स वर्णचिन्तितो  
 मित्तिआमारअो चिट्ठदि । तं मे उवहर ।

मृत्तिकामयूरस् तिष्ठति । तम् अस्स उपहर ।

प्रथमा । मङ्क । इति निष्क्रान्ता ॥

प्रथमा । तथा ॥ इति निष्क्रान्ता ॥

राजा । इतिहास एव नृप । कीर्तिस्म ॥ इति तापसी विलोक्य  
 बालः । अनेन एव तावत् क्रीडयिष्यामि ॥ इति तापसी विलोक्य

इत्येत ॥

इत्यति ॥

राजा । खृदयामि खलु दुर्लसितायासौ ।

and j, 92, 4, and i.;<sup>1</sup> 113, 4, etc. It is possible that the feminine noun *ushā* may form its vowel cases from *ushas*, as *jarā* from *jaras*; nom. *jarā*, *jarasau*, *jarasah*; instr., *jarasā*, *jarābhyām*, *jarābhiḥ*, etc.: see Professor Wilson's Grammar, rule 129. The following is the corrupt gloss of Śankara: *ushah-pratyushasi klivam pihaprasawantu* [? *pihprasawantu*: Ch.] *yoshatiti koshah*. Kāṭavema explains *navośhaś* as a Bahuvrīhi, 'by the early-dawned one:' *Navam usho yasyāś ed navośhā prāṭhasandhyā tayā bhinnam vikasitam*. As to *pankajam*: see p. 212, note 3.

<sup>1</sup> This pleonastic word, according to Lassen [Instit. Prāk., p. 118] is derived from the Sanskrit *krīte*, and is equivalent to *pertinens ad*, 'in the cottage belonging to me,' etc. Some of the MSS. omit the word.

<sup>2</sup> 'I have a great fancy for this unmanageable (child).' *Durlalita*, i.e., *durlabham īpsitam yasya* [Ś.], 'difficult to be coaxed or pleased,' 'wayward,' 'naughty.' Kāṭavema reads *durlasitāya* and interprets by *dhūrtāya*, 'roguish,' 'mischievous.' The causal sense of the root *lal* is 'to coax,' though *dur-lālita* might then be expected. The primitive idea is certainly that of 'sporting,' 'toying,' 'taking pleasure,' as in the root *las*. So in Vikramorvaśī, Act II., the king complains that his eye-sight has become *durlalitam*, i.e., 'difficult

आलक्ष्यदन्तमुकुलान् अनिमित्तहासैर्

अव्यक्तवर्णैरमलीयवचःप्रवृत्तीन् ।

अङ्गाश्रयप्रणयिनस्तनयान् वहन्तो

धन्यास्तदङ्गरजसा मलिनीभवन्ति ॥ १८१ ॥

तापसी । होदु । न म अञ्ज गणेदि ॥ पार्श्वम् अवलोकयति ॥

तापसी । भवतु । न माम् अयं गणयति ॥ पार्श्वम् अवलोकयति ॥

को एत्य दमिकुमाराणं ॥ राजानम् अवलोक्य ॥ भद्रमुख । एहि

को ऽत्र अषिकुमाराणां ॥ राजानम् अवलोक्य ॥ भद्रमुख । एहि

to be pleased,' 'fastidious' by looking on Urvaśī, and that the beauties of Nature have no longer any charms for him; *upavana-latāsu chakshur na badhnāti dhṛitim tad-angandloka-durlalitam*. The Scholiast there explains the word by *dur-āgrastam*. In the *Sāhit.-darp.*, p. 193, line 1, the following is cited from the *Mahābh.*: *Dhik dhik sūta kim kṛitavān asi vatsasya me prakṛiti-durlalitasya*, where *durlalita* is explained by *durvilasita*.

<sup>1</sup> 'Happy (those parents who), carrying (their) little-sons fondly-soliciting-a-refuge-in-their-lap, having-buds-of-teeth-just- [scarcely, slightly] visible by their innocent [causeless, without reason] smiles, while-attempting-charming-prattle-in-indistinct-accents, are soiled by the dust of their (infantile) limbs!' *Ālakshya*: *ā* is here the prefix of diminution: see p. 228, note 1. *Pranayinah* = *prārthakāh*: *Ś.*, Ch. *Malini*; the Bengālī have *paruski*. This is the verse with which Chézy is enraptured: '... strophe incomparable, que tout père, on plutôt toute mère, ne pourra lire sans sentir battre son cœur, tant le poète a su y rendre, avec les nuances les plus délicates, l'expression vivante de l'amour maternel.'

<sup>2</sup> 'O gentle sir,' *lit.*, 'O thou with auspicious countenance.' According to the *Sāhit.-darp.* [p. 179, line 16] *bhādra-mukha* and *śaumya* are the titles used by the inferior characters in addressing the king's son: *śaumya bhādra-mukhetyevam adhamāistu kumdrakah*. They do not seem to be so restricted, as in the 5th. Act the Bengālī MSS. make Gautamī address the king himself as *bhādra-mukha*; and Kātavama extends the application of both terms to

दाय । मोहहि इमिणा दुर्मोचहस्तग्राहेण डिम्बलीलाए वाहीअ-  
 ग्गवत् । मोचय अनेन दुर्मोचहस्तग्राहेण डिम्बलीलया वाध-  
 माणिं वासमिदं ॥ १८८ ॥

मानं वासन्नुगेन्द्रं ।

राजा ॥ उपगम्य । सक्षितं ॥ अयि भो महर्षिपुत्र ।

एवम् आश्रमविद्वद्धृत्तिना

मन्थमः किमिति जयनस्त्वया ।

सत्त्वसंश्रयसुखोऽपि दूष्यते

रुष्णसर्पशिङ्गेनेव चन्दनं ॥ १८९ ॥

तपसी । भद्रमुख । न खलु अयम् अविकुमारः ।

any mānya, honorable person : Bhadra-mukheti mānyaśyāmantrane yathoktam  
 saumya bhadra-mukhettyevam mānyo rājnah suto vā.

<sup>1</sup> 'Release the young lion being tormented in childish play by this (boy) the grasp-of-whose-hand-is-difficult to unloose.' Some MSS. have *maindam* or *maindaam* for *mrigendram* : the Mackenzie, *māindam*.

<sup>2</sup> 'How is it that by thee, whose behaviour is opposed to (the peaceful character of) a hermitage, (thy) father's humanity [forbearance], that delights-in-the-protection-of-the-animals is thus outraged; like the sandal-tree By the young of the black serpent?' *Āsrama-viruddha* : compare p. 37, l. 9. *Sanyamah* = *śamah* : K., 'a vow to forbear hurting animals.' *Kim iti* = *kīmartham* : K. : *iti* is frequently thus joined with *kim* : compare p. 71, l. 1. *Janmanas* = *janmano hetoh* : K. So *prabhava* = *janma-hetu* : p. 83, line 2, note 1; otherwise I should translate 'from thy birth.' The Bengālī MSS. have *janmadas* and *sanyami* agreeing with it. *Sukho* : the Mackenzie and Kāvema have *guṇo* [= *dharmiah* : K.] *Chandanam* : as to the sandal, see p. 175, note 1. This celebrated tree seems to have paid dearly for the fragrance of its wood : 'the root is infested by serpents; the blossoms by bees; the branches by monkeys; the summits by bears. In

Verse 182. RATHODDHATĀ (variety of TRISHṬUBH) containing eleven syllables to the half-line, each half-line being alike.

— — — — — ॥

राजा । आकारवद्गुणं चेद्वितम् एवास्व कथयति । स्थानप्रत्ययात्  
तु वचम् एवंतर्किणः ॥ यथाभ्यर्चितम् अनुतिष्ठन् बालस्य र्शम् उपलभ्य ।  
आत्मगतं ॥

अनेन कस्यापि कुलाङ्कुरेण

सृष्टस्य गात्रेषु सुखं ममैवं ।

कां निर्द्वेति चेत्तसि तस्य कुर्याद्

यस्यायम् अङ्गात् कृतिरः प्रकृतः ॥ १८२ ॥

तापसी ॥ उभौ निर्वर्ण्य ॥ अक्षरिभ्यो अक्षरिभ्यः ।

तापसी ॥ उभौ निर्वर्ण्य ॥ आस्यर्थम् आस्यर्थं ।

राजा । आर्ये । किमिव ।

तापसी । इमस्मै बालश्चरुवस्मै देवि संवादिनी आकिदित्ति वि-

तापसी । अस्व बालकरूपस्य ते ऽपि संवादिनी आकृतिरिति वि-  
द्वाविदन्दि । अपरिददस्मवि दे अप्पडिलोमो भवत्तात्ति ।  
स्मापितास्मि । अपरिचितस्यापि ते ऽप्रतिलोमः संवृत्त इति ।

short, there is not a part of the sandal-tree which is not occupied by the vilest impurities :’ *Hitop.*, verse 162, ed. Johnson.

<sup>1</sup> ‘His behaviour (which is) conformable to his mien says as much [bespeaks it, betokens it].’ *Kathayati*: compare p. 224, line 2.

<sup>2</sup> ‘Such (being) the-thrill-of-delight in the limbs of me touched by this scion of the family of some one (unknown to me); what bliss must he cause in the heart of that happy-man from whose body [loins] he sprang!’ Hindú poets are fond of alluding to the thrilling effect of the touch of a child on the limbs of its parent, and *vice versé*. Compare the parallel passages in the 5th Act of the *Vikramorvasí*, and the following from the *Māhābh.*: *Putra-sparśāt sukhataṛak sparśo loke na vidyate. Angdt*: some MSS., including my own, have *ankdt*, ‘from whose loins.’ *Kṛitinaḥ* = *bhāgyavataḥ*, ‘fortunate.’ *Kṛit* is properly ‘one who has accomplished the desire of his heart.’

<sup>3</sup> ‘The speaking-resemblance of form;’ ‘la ressemblance parlante.’ Chézy.

Verse 183. UPAJĀTI OF ĀKHYĀNAKĪ (variety of TRISHTUBH). See Verse 41, 107, 121, 126, 142, 156, 158, 166, 169.



राजा ॥ बालम् उपलब्धम् ॥ न चेन् मुनिकुमारो ऽयं । अथ  
को ऽस्य अपरदेशः ।

तापसी । पुरवंशो ।

तापसी । पुरवंशः ।

राजा ॥ आत्मगतं ॥ कथम् एकान्तयो मम । अतः खलु मदनका-  
रिणम् एनम् अचभवती मन्यते । अस्मेतत् पौरवाणाम् अन्यं कुलव्रतं ।

भवनेषु रसाधिकेषु पूर्वं

चित्तिरक्षार्थम् उग्रन्ति ये निवासं ।

नियतैक्यतिव्रतानि पश्चात्

तत्तमूलानि गृहीभवन्ति तेषां ॥ १८४ ॥

॥ प्रकाशं ॥ न पुनर् आत्मगत्या मानुषाणाम् एष विषयः ।

<sup>1</sup> *Upalādayan*, 'fondling:' see p. 289, note 2. *Vyapadēsah*, 'family:' see page 204, note 2.

<sup>2</sup> 'This (custom of retiring to a hermitage) is the last family-observance of the descendants of Puru. (They) who first of all for the sake of protecting the earth choose a residence in palaces abounding-in-all-the-pleasures-of-sense, to them [of them] the roots of trees where the one religious vow of ascetics [i.e., control of the passions, mortification] is rigidly maintained, become a dwelling-place.' *Rasādihikeshu*: the Bengālī MSS. have *sudhāsiteshu*, 'white with stucco or chunam.' *Uśanti* [3d pers. pl. pres. of *vās*] = *ichchhanti*: Ś. = *vāncchanti*: K. *Turu-mūlāni*: so Manu enjoins that the hermit is to be *vijitendriyo dharāśayo vriksha-mūla-niketanah*, 'his passions kept in subjection, sleeping on the bare ground, dwelling at the roots of trees:' vi., 26.\* It seems to have been a constant practice in ancient India for kings when they had reigned sufficiently long, to retire from the charge of government and betake themselves to penitential exercises. They first associated the Yuva-rāja or heir-apparent with themselves, and then left him in quiet possession of the throne.

<sup>3</sup> 'But this (sacred) place is not (accessible) to mortals by their own means [condition].' *Vishayah* = *pradēsah*: Schol., Chézy. The Mackenzie MS. has *katham* for *na*.

तापसी । अहं भद्रमुखो भणति । अक्षरान्मन्त्रेण इदं भूजयती  
 तापसी । यथा भद्रमुखो भणति । अपरः सम्बन्धेन अस्य जन्मी  
 एतस्य देवस्य कृपायां तपोवने प्रसूता ।

अत्र देवगुरोस् तपोवने प्रसूता ।

राजा ॥ अपवार्य ॥ इत्तं द्वितीयम् इदम् आशाजननं ॥ प्रकाशं ॥  
 अथ सा तत्रभवती किमाख्यस्य राजर्षेः पत्नी ।

तापसी । कस्य नाम भक्तदारपरित्यागिनो नाम सङ्कीर्तितुं चिन्त-  
 नादि ।

यिष्यति ।

राजा ॥ खगतं ॥ इयं खलु कथा माम् एव लचीकरोति । यदि  
 तावद् अस्य शिशोर् मातरं नामतः पृच्छेयं ॥ विचिन्त्य ॥ अथवा ।  
 अन्यायः परदारपृच्छाव्यापारः ।

तापसी ॥ प्रविश्य मृन्मयूरहस्ता ॥ सर्वदमन । शकुन्तलावस्थं प्रेक्षत् ।  
 पालः ॥ सद्दृष्टिचेष ॥ कश्चिं वा मे अम्बा ।

बालः ॥ सद्दृष्टिचेषं ॥ कुत्र वा मे अम्बा ।

उभे । नामसादृश्येण वञ्चितो मातृवत्सलः ।

उभे । नामसादृश्येण वञ्चितो मातृवत्सलः ।

<sup>1</sup> 'In consequence of her relationship to a nymph.' *Deva-guros = Kās-yapasya.*

<sup>2</sup> So reads the Mackenzie MS. The others *tarhy andryah para-dāra-vyavahārah.*

<sup>3</sup> *Śakunta = pakshin*, 'a bird.' By joining it with *lāvanyam*, the hermitess unconsciously pronounces *Śakuntalā*. *Śakuntasya pakshino lāvanyam. Śakunta-lāvanyam śleṣhena Śakuntalā-śabdah uktah*: Schol. Chézy.

<sup>4</sup> For *ambā* (the reading of the Mackenzie MS., supported by K.) some have *ajjā* for Sanskrit *ajjukā*; and again, subsequently, *ajjā* for *ajjukā*, where *Kātavema* has *ajjā* for *dryakā* or *dryā*. I have everywhere followed *Kāta-*

द्वितीयः । वत्स । एतस्य मित्रिणामोरसस्य वत्सल्यं देव्यन्ति  
द्वितीया । वत्स । अस्य मृत्निकामधूरकस्य रम्यत्वं पश्येति  
भणितोमि ।

भणितो ऽसि ।

राजा ॥ आत्मगतं ॥ किं वा ब्रह्मलोकस्य मातुर् आस्था । वन्ति  
पुनर् नामधेयसादृश्यानि । अपि नाम मृगदण्डकेव नाममात्रप्रस्ता-  
वो मे विषादाय कल्पते ।

वत्स । अज्जण । रोचते मे एषो भद्रमोरसो ॥ इति क्रीडन-

वालः । आर्यके । रोचते मे एष भद्रमधूरकः ॥ इति क्रीडन-

वा ॥

कम् आदत्ते ॥

प्रथमा ॥ विलोक्य । सोदेगं ॥ अहो । रचाकरण्डकम् अस्य मनि-

प्रथमा ॥ विलोक्य । सोदेगं ॥ अहो । रचाकरण्डकम् अस्य मनि-

वन्धे न दृश्यते ।

vema in rejecting *ajjukā*, as, according to Amara [I., 1, 7, 11] and *Sāhit-darp.* [p. 179 at end], this word, in theatrical language, is applied only to a *veśya* or harlot.

<sup>1</sup> 'Perhaps the mention of a mere name, like the mirage-of-the-desert, is destined to (cause) me bitter-disappointment.' *Mriga-trishnikā*: see p. 250, note 1 at end. *Nāma-mātra-prastāvo* may mean 'the occasion of a mere name,' but the verb *pra-stu* has the sense of 'mentioning,' 'declaring.' *Kalpate*, 'is sufficient,' or simply 'becomes a cause of:' compare p. 191, l. 5, p. 260, l. 12.

<sup>2</sup> A peacock, whether living or in the form of a toy, seems to have been a favourite play-thing. So the boy in the fifth Act of the *Vikramorvaśī*: *yaś suptavān madanke tam me jāta-kalāpam preṣhaya śikhinam*. For *drye* the Bengālī have *antike*. *Antikā* = *bhagint jyeshthā* = *dhātṛi*: *Ś.*

<sup>3</sup> 'The amulet,' 'the talisman,' lit. the guardian basket, the magical casket. One sense, however, of *Kaṇḍakā* is 'a kind of plant,' or 'herb:'

राजा । अलम् अलम् आवेगेन । नविदम् अल्य सिंहशावविम-  
दीत्परिभष्टं ॥ इत्थादातुम् दच्छति ॥

उभे । मा खलु मा खलु । एद अविमन्विअ कर्हं गहिदं ॥

उभे । मा खलु मा खलु । एतद् अविमन्वि कथं गृहीतम् अनेन ॥  
इति विस्मयाद् उरोनिहितहस्ते परस्परम् अवलोकयतः ॥

राजा । किमर्थं प्रतिविद्धाः स्मः ।

प्रथमा । सुणादु महाराजो । एसा अपराजिता नाम ओमही

प्रथमा । गृणोतु महाराजः । एसा अपराजिता नाम श्रीवधिर  
दमसा जादकर्मभूमि भगवता मारीचेन दत्ता । एतां किल माता-  
पितरौ अद्यापि च वर्ज्जित्वा अपरो भूमिपतितां न गृह्णाति ।  
पितराव् आत्मानं च वर्ज्जयित्वा अपरो भूमिपतितां न गृह्णाति ।

राजा । अर्थं गृह्णाति ।

प्रथमा । ततो न गृह्णाति अपि च ददति ।

प्रथमा । ततस्तं सर्पो भूत्वा दशति ।

राजा । भवतीभ्यां कदाचिद् अस्याः प्रत्यचीकृता विक्रिया ।

Compare the next note. It was probably a kind of locket, containing some herb with talismanic properties, worn round the waist, to serve as an amulet. *Karandaka* certainly usually signifies 'a little box,' but it may possibly be the name for the herb itself. Kātavema explains it by *rakshā-ghutikā* [? *gutikā*], 'a magical ball.' Some of the Bengālī have *rakshā-kāndo*; Śaṅkara and Chandra-ś., *rakshā-gaṇḍo* and *rakshā-gaṇḍako*.

<sup>1</sup> 'This herb, called *aparājita* [unconquered, invincible], was given by his reverence Kāśyapa to this child, on the occasion of the natal (ceremony).' As to the name *aparājita*, compare p. 266, note 2. The *jāta-karma* is the fourth of the twelve Sanskāras, or purificatory rites, described in Manu [ii., 27, etc.], and the first after the child's birth: compare p. 258, note 2, p. 198, note 3. It was performed by giving the child honey and clarified butter out of a golden spoon, before separating the navel-string.

<sup>2</sup> *Ātha* must here be equivalent to *yadī tu*, 'supposing now.'

उभे । अनेकशः ।

उभे । अनेकशः ।

राजा ॥ सहर्षं । आत्मगतं ॥ कथम् इव सम्पूर्णमपि मे मनोरथं  
बाभिनन्दामि ॥ इति बालं परिख्यजते ॥

द्वितीया । सुव्रते । एहि । इमं वृत्तान्तं नियमव्यापृतायै शकुन्त-  
लायै निवेदयावः ॥ इति निष्क्रान्ते ॥

लायै निवेदयावः ॥ इति निष्क्रान्ते ॥

बालः । मुञ्च मां । यावद् अम्बायाः सकाशं गमिष्यामि ।

बालः । मुञ्च मां । यावद् अम्बायाः सकाशं गमिष्यामि ।

राजा । पुत्रक । मया सहैव मातरम् अभिनन्दिष्यसि ।

बालः । मम खलु तातो दुष्यन्तः । न त्वं ।

बालः । मम खलु तातो दुष्यन्तः । न त्वं ।

राजा ॥ ससितं ॥ एष विवाद एव प्रत्याचयति ।

॥ ततः प्रविशत्येकवेणीधरा शकुन्तला ॥

शकुन्तला । विकारकालेऽपि प्रकृतिस्थां सर्वदमनस्य औषधिं

श्रुत्वा न मे आशा आसीद् आत्मनो भागधेयेषु । अथवा यथा सा-

<sup>1</sup> 'Even this contradiction convinces me.' *Pratyāyayati*, 'causes me to believe,' 'me inducit ad credendum:' compare page 215, line 13.

<sup>2</sup> Compare Megh., verse 90 [*sārayanti eka-venīm kareṇa*], and verse 98 [*abālā-veni-mokshotsukāni*]. The Hindú women collect their hair into a single long braid, as a sign of mourning, when their husbands are dead, or absent for a long period.

<sup>3</sup> 'Even at the time of metamorphose,' i.e., even on an occasion when it ought to have changed its form. As to *prakṛiti*, 'the natural form or state,' as opposed to *vikāra*, compare p. 72, line 2. *Aushadhi*: see p. 296, note 1.

<sup>4</sup> 'I had no hope in my own destiny,' 'I had no trust in my fortunes.'

णमदीष्टं आचक्रिवदं । तद् मन्त्रावीश्रदि एतं ।

मुमत्या, आसृष्टं । तथा सम्भाव्यते एतत् ।

राजा ॥ शकुन्तलां विलोक्य ॥ अये । मेयम् अत्रभवती शकुन्तला ।

येषा

वसने परिधूसरे वसाना

नियमक्षाममुखी धृतैकवेष्टिः । .

अतिनिष्करुणस्य शुद्धशीली

मम दीर्घं विरहव्रतं बिभर्ति ॥ १८५ ॥ .

शकुन्तला ॥ पश्चान्नापविवर्णं राजानं दृष्ट्वा ॥ एकस्मिन् अक्षतज्जा

शकुन्तला ॥ पश्चात्तापविवर्णं राजानं दृष्ट्वा ॥ न खलु आर्यपुत्र

<sup>1</sup> Compare page 262, lines 10 and 12.

<sup>2</sup> 'She who, wearing a pair of dark-grey vestments, having a countenance emaciated by penitential-exercises, bearing (on her head) a single braid of hair, chaste [pure] in her behaviour, undergoes a long vow of separation from me, excessively unmerciful.' *Vasane*, acc. dū. neut. : see p. 158, note 1, and compare *vāsasi* in *Mṛichchhakatī*, Act 4. It seems that men's clothes, as well as women's, consisted of two pieces : compare in *Bhāṭṭi*, iii., 20, *manorame vāstre*, which, in one commentary, is rendered by *manoramam vastra-dwayam*, and, in the other, by *cheto-hārinī vāstre*. *Pari-dhūsare* : as the preposition *d* is employed diminutively, so the prepositions *pari* and *sam* give force and intensity, much as *περί* and *ὀν* in Greek, and *per* and *con* in Latin. *Pari* is even more intensitive than *sam* : thus, *samāpti*, 'completion,' *pari-samāpti*, 'entire completion;' *sampūrṇa*, 'very full,' *pari-pūrṇa*, 'completely filled;' *śan-śuṣhka*, 'dried up,' *pari-śuṣhka*, 'quite dried up;' *āpāndu*, 'palish,' *pari-pāndu*, 'very pale;' *pari-śrānta*, 'completely wearied, etc., etc.' *Dhṛitaiika-veni* : see p. 297, note 2. Śāṅkara and Chandra-śekhara quote the following from Bharata : *amalāśvavadhāraṇam* [? *amalā avadhāraṇam* : Ś.] *alakāṇām cha kalpanam anulepana-saṅkārām na kuryāt pathikāṅgānā* [ 'a woman whose husband is absent on a journey : ' compare p. 230, note 1 ]; *pāndu-ehhāyā kṛiṣa-tanur vent-yuta-viroruhā lambālākā dīnāvśā vibhūṣhana-vivajitā*.



शकुन्तला । जेद जेद अज्जउत्तो ॥ इत्यङ्गोक्ते वाचकण्ठी वि-  
शकुन्तला । जयतु जयतु आर्यपुत्रः ॥ इत्यङ्गोक्ते वाचकण्ठी वि-

रमति ॥

रमति ॥

राजा । सुन्दरि ।

वाचेण प्रतिषिद्धे ऽपि जयशब्दे जितं मया ।

यत्ते दृष्टम् असंस्कारं पाटलोष्ठपुटं मुखं ॥ १८७ ॥

बालः । अस्व । को ऽस्मा ।

बालः । अस्म । क एषः ।

notion of eclipses:—A certain demon, which had the tail of a dragon, was decapitated by Vishnu at the churning of the ocean; but, as he had previously tasted of the amrit or nectar reproduced at that time, he was thereby rendered immortal, and his head and tail, retaining their separate existence, were transferred to the stellar sphere. The head was called Rāhu and became the cause of eclipses, by endeavouring, at various times, to swallow the sun and moon. *Rohini*: as to the love of the moon for Rohini, the fourth lunar constellation, see p. 113, note 2.

<sup>1</sup> Lit., 'Having tears in her throat,' i.e., 'having her voice choked with tears.' *Vāshpa* is not the tear itself, but the lachrymal moisture [see p. 169, note 2 in middle] which may find its way into the throat and impede the utterance.

<sup>2</sup> 'Though the (utterance-of) the word 'victory' be obstructed by (thy) weeping, victory-has-been-gained by me, since thy unadorned countenance, having-the-surface [skin] -of-its-lips-pale-red, has been seen (by me),' *Jaya-sabda*, the word 'Victory!' i.e., *jayatu* or *vijayi-bhava* was the regular form of saluting kings: compare p. 65, note 2. *Asanskāram*, so reads the Taylor MS.; the others have *asanskāra*, which violates the usual caesura. If the latter be retained, translate 'the skin of whose lips is pale red from the absence of colouring or paint.' There is no doubt that unpainted lips were a sign of mourning, but this is sufficiently implied in *pātaloshīha*, and it is a question whether *sanskāra* can ever mean 'paint.' Some of the Bengālī, and



शकुन्तला । वक् । दे भाअहेआदं पुच्छेहि ।

शकुन्तला । वत्स । ते भागधेयानि वृष् ।

राजा ॥ शकुन्तलायाः पादयोः प्रणिपत्य ॥

सुतनु हृदयात्प्रत्यादेशव्यलीकम् अपैतु ते

किमपि मनसः सम्मोहो मे तदा बलवान् अभूत् ।

प्रबलतमसाम् एवम्यायाः शुभेषु हि वृत्तयः

सजमपि शिरस्थम् चित्रां धुनोत्यद्विशङ्कया ॥ १८८ ॥

शकुन्तला । उद्देदु अज्जउत्ता । एण मे सुअरिअपिडिवन्धअ

शकुन्तला । उत्तिष्ठतु आर्यपुत्रः । नूनं मे सुचरितप्रतिबन्धकं

पुराकृतं तेषु दिवसेषु परिणाममुखम् आसीत् । येन सानुक्रोशोऽपि

amongst them the old MS. [Bodleian, 233], supported by Śankara and

Chandra-śekhara, read *asanskārāt lolālakam idam mukham*, 'this countenance,

having its curls haggng loosely from want of dressing.' *Oshṭha-puṭa*, 'the

covering of the lip; so *akshi-puta*, 'the skin covering the eye,' 'the eye-lid.'

The student is reminded that in a compound, *oshṭha* optionally causes the

elision of a preceding *a*. The Mackenzie MS. has *pāṭaloṣṭham mukham priye*.

Śankara quotes the following from Bharata: *Kākubhikḥ prañipātāḥ cha*

*bhāgya-nindādibhis tathā, evam kṛite cha narīnām puruṣo 'ti-priyo bhavet*.

'O fair one! let the unpleasant-feeling [unpleasantness] of (my) repudia-

tion (of thee) depart from thy heart. Somehow-or-other at that time the inlu-

tuation of my mind was strong. For such, for the most part, is the behaviour

of those over-whom-(the quality of)-darkness-has-the-mastery, on happy

(auspicious)-occasions. A blind man shakes off even the garland thrown on

his head, suspecting it to be [with the suspicion of its being] a snake.' *Vyāk-*

*kam = apriyam*, K. = *vipriyam*, Ch. *Apaitu*: some of the Bengālī MSS. have

*upaitu*, which is unintelligible. *Kimapi*, i.e., *anirvachaniya-rūpam yathā syāt*,

'in a manner not to be explained:'. *Ś. Tadd = pratyūdeśa-kāle*, 'at the time

of repudiation.' *Prabala-tamasām, prabalam ajñānam yesham te tathoktāḥ*:

K. According to the Hindū philosophy there were three qualities or pro-

अज्जउत्तो मद विरसो संवुत्तो ॥ राजोत्तिष्ठति ॥ अहं कहे अज्ज-  
आर्यपुत्रो मयि विरसः संवृत्तः ॥ राजोत्तिष्ठति ॥ अयं कथम् आर्य-  
उत्तेण समरिदो दक्खभाडे अअं जणी ।

पुत्रेण स्मृतो दुःखभागी अयं जनः ।

राजा । उद्धृतविषादं शल्यः कथयिष्यामि ।

मोहान् मया सुतनु पूर्वम् उपेक्षितस्ते

यो वाच्यविन्दुर् अधरं परिबाधमानः ।

तं तावद् आकुटिलपक्षविलग्नम् अद्य

वाच्यं प्रमृज्य विगतांशुश्चो भवेयं ॥ १८६ ॥

॥ इति यथोक्तम् अनुतिष्ठति ॥

'goodness' [quiescence], whence proceed truth, knowledge, purity, etc. 2. *Rajas*, 'passion,' or, 'foulness' [activity], which produces lust, pride, falsehood, etc., and is the cause of pain. 3. *Tamas*, 'darkness' [inertia], whence proceed ignorance, infatuation, delusion, mental blindness, etc. *Śubhesha* = *sat-karmasu*, 'in auspicious matters:' Ś. *Vṛittayah* = *vyāvahārāḥ*: Ś. *Dhru-noti* = *nirasyati*: K. *Srajam*: see p. 272, note 2.

<sup>1</sup> 'Assuredly my (evil) deeds, committed in a former (birth), opposed to virtuous conduct, were in those days drawing towards (their appointed evil) issue, (seeing) that my husband, although of-a-compassionate-nature, became unfeeling towards me.' *Purā-kṛitam*, i.e., *janmāntara-karma*, Ś.: see p. 185, note 3 at end. *Parindma-mukham* [*parinatābhimukham*: K.], 'about to issue in their appointed fruit, in their matured result,' 'ripe for an evil result.' *Parindma* is 'the last stage of anything,' 'the stage of ripeness or maturity,' 'the final result:' *mukha* like *unmukha* [lit., 'looking towards']: has here the sense of 'tending towards,' 'being about,' 'being on the point.'

<sup>2</sup> Compare p. 272, l. 8; and *uddharen no hridaya-sālyam* in *Vikram.*, Act 1.

<sup>3</sup> 'O graceful lady! I should in a manner be freed from (my) remorse by wiping off that moisture now clinging to thy slightly curved eye-lashes, which formerly (in the form of) a tear-drop corroding thy lip, was unnoticed [overlooked] by me through mental-delusion.' *Purvam*, i.e., *pratyādeśa-*

शकुन्तला ॥ नाममुद्रां दृष्ट्वा ॥ अञ्जउत्त । एदं तं अङ्गुलीअअ ।

शकुन्तला ॥ नाममुद्रां दृष्ट्वा ॥ आर्यपुत्र । एतत्तद् अङ्गुलीयकं ।

राजा । अस्माद् अङ्गुलीयोपलब्धात् खलु स्यतिर् उपलब्धा ।

शकुन्तला । विषमं किदं शेष । जं तदा अञ्जउत्तस्म पञ्चाअण-

शकुन्तला । विषमं हतम् अनेन । यत्तद् आर्यपुत्रस्य प्रत्यायन-

कालं दृष्ट्वा आसि ।

काले दुर्लभम् आसीत् ।

राजा । तेन हृतसमवायचिह्नं प्रतिपद्यतां लता कुसुमं ।

शकुन्तला । ए मे विस्मयामि । अञ्जउत्तो एव ए धारेद् ।

शकुन्तला । न अस्मै विश्वयामि । आर्यपुत्र एव एनद् धारयतु ।

॥ ततः प्रविशति मातलिः ॥

मातलिः । दिष्ट्या । धर्मपत्नोसमागमेन पुत्रमुखदर्शनेन चायुधान् वर्धते ।

• राजा । अभूत्सम्पादितस्वादुफलो मे मनोरथः । मातले । न

*velāyām. Paribādhamāna = pīdayan : Ś. Ākūṭila : compare ātāmra, p. 228, l. 5, and p. 298, note 2. Vigatānūśayo = apagata-pāśchāt-tāpo. For vāṣhpam in the fourth line, some of the Bengālī have kunte, unsupported by any of the Devanāgarī MSS. The repetition of vāṣhpa seems at first unnecessary, but not if it be borne in mind that vāṣhpa is, appropriately, the moisture in the eye, and vāṣhpa-vindu, the tear-drop when it has left the eye: see p. 169, note 2 in middle.*

<sup>1</sup> A noun formed from the causal verb explained in p. 297, note 1.

<sup>2</sup> 'Therefore let the creeper receive again (its) flower, as a pledge [mark, token] of its inseparable-union with the (spring) season,' i.e., 'Receive thou back this ring, as the beautiful twining plant receives again its blossom, in token of its reunion with the spring.' *Tena hi*, with the sense of 'therefore,' occurs very frequently in dramatic composition: compare p. 81, l. 2, p. 83, l. 2, and p. 85, l. 1. *Ritu*: see p. 228, note 1 at end. *Samavāya*, 'inseparable or intimate connexion.' The Bengālī MSS. have *ritu-samāgamāśansi*, and Śaṅkara *ritu-saṅgama-sūchakam*.

<sup>3</sup> *Dishtyā*, see p. 299, note 3. As to *putra-mukha*, etc., see p. 222, note 2.

खलु विदितो ऽयम् आखण्डलेन वृत्तान्तः स्यात् ।

मातलिः ॥ सस्मितं ॥ किम् ईश्वराणां परोक्षं । एताद्युष्मान् । भग-  
वान् मारीचस्ते दर्शनं वितरति ।

राजा । शकुन्तले । अवलम्ब्यतां पुत्रः । त्वं पुरस्कृत्य भगवन्तं  
द्रष्टुम् इच्छामि ।

शकुन्तला । हिरिआमि अज्जउत्तेण मच्च गुरुमसीपं गन्तुं ।

शकुन्तला । जिह्मेमि आर्यपुत्रेण सह गुरुमसीपं गन्तुं ।

राजा । अप्याचरितव्यम् अभ्युदयकालेषु । एद्धेहि ।

॥ सर्वे परिक्रामन्ति ॥

॥ ततः प्रविश्यदित्या सार्द्धम् आसनस्थी मारीचः ॥

मारीचः ॥ राजानम् अवलोक्य ॥ दाक्षायणि ।

पुत्रस्य ते रणशिरस्ययम् अगयायी

दुष्यन्त इत्यभिहितो भुवनस्य भर्ता ।

चापेन यस्य विनिवर्तितकर्म जातं

तत्कोटिमत्कुलिशम् आभरणं मघोनः ॥ १६० ॥

<sup>1</sup> *Ākhaṇḍala* is one of a class of epithets [such as *purāṇ-dara*, *balā-bhit*, *giri-bhid*, etc.] applied to Indra, as breaking cities, mountains, etc., into fragments with his thunderbolt: see p. 86, note 1.

<sup>2</sup> 'Allows thee a sight (of him),' i.e., 'Graciously permits thee to be presented to him,' 'vouchsafes thee an audience.'

<sup>3</sup> 'But on joyful [festive] occasions the (usual) practise must be observed.' The Mackenzie MS. has *gantaryam* for *dcharitavyam*.

<sup>4</sup> 'O Dākshāyini [i.e., Aditi: see p. 284, note 3], this is he that marches foremost at the head of thy son's [Indra's] battles, the so-called 'Dushyanta,' the lord [protector] of the earth, through whose bow that edged thunderbolt of Indra, having rested from its work, has become (a mere) ornament.' *Raṇa-sirasi*: compare p. 268, line 8, and p. 87, note 1. *Koṭimat* = *sāgram* = *tikṣṇam*. *Kuliśam* = *vajram*. *Maghavan*, 'Indra,' may change *va* to *u* before the accus. pl. and other vowel terminations.

Verse 190. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181, 189.

अदितिः । सन्भावनीयाणुभावा मे आकितो ।

अदितिः । सन्भावनीयानुभावा अख्य आकृतिः ।

मातलिः । आयुश्चन । एतौ पुत्रप्रीतिपिशुनेन चक्षुषा दिवौकसं  
पितराव् आयुश्चनन्तम् अवलोकयतः । ताव् उपसर्प ।

राजा । मातले । एतौ

प्राङ्गर्द्वादग्रधास्थितस्य मुनयो यत्तेजसः कारणं

भर्तारं भुवनत्रयस्य सुषुवे यद् यज्ञभागेश्वरं ।

यस्मिन् आत्मभुवः परोऽपि पुरुषश्चक्रे भवायास्यद्

द्वन्द्वं दक्षमरीचिसम्भवम् । ददं तत् सष्टुर् एकांतरं ॥ १८१ ॥

‘His dignity may be inferred from his form,’ *lit.*, ‘his form has its dignity inferrible.’

<sup>2</sup> ‘With an eye that betrays [betokens] affection for (thee as for) a son.’  
*Pīṣuna*: compare p. 278, line 5.

<sup>3</sup> ‘This is that pair [Aditi and Kaśyapa], the offspring of Daksha and Marīchi, one removed from the Creator [Brahmā], which (said pair) sages call the cause [origin, author, maker] of the solar-light, subsisting in twelve forms [having a twelve-fold subsistence], which (pair) begot the ruler of the three worlds, the lord of the (Gods who are the) sharers of (every) sacrifice, (and) in which (pair) Nārāyaṇa (or Viṣṇu), he (who was) even superior to the Self-existent [Brahmā], chose [made] the site for (his) birth.’ *Dvādaśadhā*: there are twelve Ādityas or forms of the sun, which represent him in the several months, or, as some say, attend upon his car: see p. 280, note 1. They are the children of Aditi and Kaśyapa, and the gods Viṣṇu and Indra are reckoned among them. The other ten, according to the Viṣṇu-purāṇa [p. 234], are Dhātri, Aryama, Mitra, Varuṇa, Vivasvat, Pūshan, Parjanya, Anśu, Bhaga, and Tvasṭri; but the names of the Ādityas vary in the other Purāṇas. *Tejasaḥ*, i.e., *sūryātmaśāśya*, ‘consisting of the sun:’ K. = *sūryāśya*: Ś. = *ādityāśya*: Schol. Chézy. *Bhuvana-trayaśya*, i.e., *swarga-martya-pātāśya*: Ś. [see p. 314, note 3]. *Yajna-bhāgeśwaram* may simply mean ‘the lord of a share of (every) sacrifice;’ it seems, however,

Verse 191. ŚĀRDŪLA-VIKRĪPITA (variety of ATIDHRITI). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 149, 172, 175, 176.

मातलिः । अथ किं

राजा ॥ प्रणिपत्य ॥ उभाभ्यामपि वासवानुयोज्यो दुष्यन्तः प्रण-  
मति ।

मारीचः । वत्स । चिरं जीव । पृथिवीं पालय ।

अदितिः । वत्स । अण्विदुहो ज्योतिः ।

अदितिः । वत्स । अप्रतिरथो भव ।

likely that *yajna-bhūga* is here synonymous with '*kratu-bhuj*,' 'a god,' though *yajna-bhūj* would be the more usual form. *Ātma-bhuvah* [abl. case from *ātma-bhū*] = *swayambhuvah* = *brahmanah*: K., Ch. *Paro* = *śresktho*. *Purusha* = *Vishnu*: K. : = *Nārāyaṇa*: Ś., Ch. *Bhadya* = *janman*: K. = *avatārāya*: Ś. *Āspadam* = *pratishthām* = *sthitim*: K, Ś. *Upendrāvūtārasya karanam uktam bhavati*: K. *Dwandwam* = *mithunam* = *stri-punsayor yugalam*. *Srashtur* = *Brahmanah*: K., Ś. *Ekāntaram* = *ekāntaritam*: Ś. *Ekah purushah antaram vyavadhānam yasya tat tathoktam*. *Brahmano Marīchih, Marīchek Kāśyapah, Brahmano Dakshah, Dakshād Aditir iti ekāntaram*: K. *Ekah purusho antaram antardhānam yasya tad dwandwam*: Chézy. As Kāśyapa and Aditi were the grandchildren of Brahmā, they were only removed from him by Marīchi and Daksha, their parents and his children: see p. 280, note 1. Vishnu, as Nārāyaṇa, or the supreme spirit, [*purusha*] moved over the waters before the creation of the world, and from his navel came the lotus from which Brahmā sprang. As Vishnu, or the Preserver, he became incarnate in various forms, and chose Kāśyapa and Aditi, from whom all human beings were descended, as his medium of incarnation or place of birth, especially in the Avatāra in which he was called 'Upendra,' (or *Indrānija, Indrāvaraja*) 'Indra's younger brother' [according to some identified with Krishna], and in his Vāmāna, or Dwarf-Avatāra: see p. 276, note 1. *Purusha* is properly 'that which sleeps or abides in the body' [*puri śete*]. The worshippers of Vishnu identify him with Nārāyaṇa and with Brahma, and name him Mahā-purusha, Purushottama, i.e., 'the supreme spirit,' thus exalting him above Brahmā, the Creator. Kālidāsa seems by this verse to include himself among the Vaishnavas.

<sup>1</sup> *Ubhābhyām* [dat. dual.], i.e., *Aditi-Marīchābhyām*: Ś. '*Vāsavanuyojyo* = *Indrājñā-kārt*, 'Indra's servant': Ś. The Bengālī MSS. have *vāsara-niyojyo*: compare p. 273, line 4.

<sup>2</sup> 'An invincible hero:' see p. 177, line 8, note 2 in middle.

शकुन्तला । दारकसहिता वा पादवन्दनं करोमि ।

शकुन्तला । दारकसहिता वा पादवन्दनं करोमि ।

मारीचः । वत्से ।

आखण्डलसमो भर्ता जयन्तप्रतिमः सुतः ।

आशोर् अन्था न ते योग्या पौलोम्या सदृशी भव ॥ १८२ ॥

अदितिः । जादे । भर्तुणो वज्रमदा होहि । अवस्यं दीहाऊ

अदितिः । जाते । भर्तुर् वज्रमता भव । अवस्यं दीर्घायुर्

वत्स । उभयकुलनन्दणो होदु । उपविमह ।

वत्स । उभयकुलनन्दनो भवतु । उपविशत ।

॥ सर्वे प्रजापतिम् अभित उपविशन्ति ॥

मारीचः ॥ एकैकं निर्दिशन् ॥

दिष्ट्या शकुन्तला साध्वी सदपत्यम् इदं भवन् ।

अङ्गा विन्नं विधिश्चेति त्रितयं तत्समागतं ॥ १८३ ॥

‘(Thy) husband (being) like Indra, thy son resembling Jayanta [Indra’s son], no other blessing (would be) suitable to thee: mayst thou be like Paulomí!’ see p. 272, note 2 at end. As to *Ākhandala*, see p. 304, note 1.

<sup>2</sup> As to the title *Prajāpati*, see p. 280, note 1.

<sup>3</sup> ‘All hail! the virtuous Śakuntalā, (her) noble offspring, your highness (Dushyanta)! Piety [faith], Fortune [wealth], Action: this trio is here combined.’ *Dishtyā*: see p. 299, note 3. *Sad*, i.e., *ubhaya-kula-guna-sampannam*. *Śraddhā*, being feminine, of course represents Śakuntalā; *Vittam*, being neuter, her offspring [*apatyam*], viz., *Sarva-damana* or *Bharata*; and *Vidhi*, being masculine, Dushyanta. *Vidhi*, according to Chandra-śekhara, is *veda-bodhitācharanam*, ‘putting in practice the precepts of the Vedas;’ it may, perhaps, imply power as exhibited in action. A parallel passage occurs in *Ragh.*, ii., 16: *Babhau sā tena śraddheva śikshād vidhinopapannā*, which Stenzler renders ‘She appeared [shone forth] like Faith visibly manifested, accompanied by action [works].’

Verse 192. ŚLOKA OR ANUSHTUPH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164, 173, 177, 178, 179, 187.

Verse 193. ŚLOKA OR ANUSHTUPH. See preceding verse.

राजा । भगवन् । प्राग् अभिप्रेतसिद्धिः । पश्चाद् दर्शनं । अतो  
ऽपूर्वः खलु वो ऽनुग्रहः । कुतः ।

उदेति पूर्वं कुसुमं ततः फलं

वनोदयः प्राक् तदनन्तरं पयः ।

निमित्तनैमित्तिकयोर् अयं क्रमश्च

तव प्रसादस्य पुरस्तु सन्त्यदः ॥ १८४ ॥

मातलिः । एवं विधातारः प्रसोदन्ति ।

राजा । भगवन् । इमाम् आज्ञाकरीं वो गान्धर्वेण विवाहविधि-

<sup>1</sup> 'First (came) the accomplishment of my desires; afterwards, the sight (of thee). Hence thy favour (towards me) has indeed been unprecedented.' Sankara gives the following interpretation: *Śakuntalā-prāpakam bhavad-darśanam bhaviṣyati iti evam mamābhipretam dāt, tāvat prabhāvāt darśanā-pūrvam nirvyūḍham. Tathā cha naimittikānantaram nimittotpattir iti anugrahasyāpūrvatvam iti bhāvah*: 'My desire was that the sight of thee might lead to my recovery of Śakuntalā. But (my meeting her) was arranged through (thy) divine power, before my presentation to thee. Thus after the effect was the appearance of the cause. The meaning is, that the favour (of my seeing thee and receiving thy blessing) did not precede (the attainment of my desire), and hence that the favour was unprecedented, as the accomplishment of my wishes ought naturally to have resulted from thy blessing.' There seems to be a double meaning in *apūrvah*.

<sup>2</sup> 'First appears the blossom, then the fruit; first the rising of clouds, afterwards the rain. This (is) the regular-course of cause and effect; but the success-of-my-wishes (came) before thy favour.' *Naimittika*, 'that which is connected with the *nimitta* or is dependant on it,' 'the effect.' *Puras* = *prathamatas*: *Ś. Sampadah* [nom. pl.] = *abhishta-siddhiḥ*: *Ś.* It is clearly meant to be synonymous with *abhipreta-siddhiḥ* in the previous clause.

<sup>3</sup> 'Thus (it is that) the creators of-all-beings perform favours.' *Vidhātṛi* must here be equivalent to *Prajāpati*: see p. 280, note 1.

<sup>4</sup> See page 127, note 4, and page 134, line 4.



नोपयम्य कस्यचित् कालस्य बन्धुभिर् आनीतां स्मृतिशैथिल्यात् प्रत्या-  
दिशन् अपराङ्मोऽस्मि तत्रभवतो युष्मत्सगोचस्य कलस्य । पश्चाद्  
अङ्गुलीयकदर्शनाद् ऊढपूर्वां तदुदितरम् अवगतोऽहं । तच्चिन्म-  
द्वै मे प्रतिभाति ।

यथा गजो नेति समक्षरूपे

तस्मिन् अतिक्रामति संशयः स्यात् ।

पदानि दृष्ट्वा तु भवेत् प्रतीतिस्

तथाविधो मे मनसो विकारः ॥ १८५ ॥

मारीचः । वत्स । अलम् आत्मापराधशङ्कया । समोहोऽपि  
तुल्यनुपपन्नः । श्रूयतां ।

राजा । अवहितोऽस्मि

मारीचः । यदैवाप्सरस्तीर्यावतरणात् प्रत्यक्षवैकल्यां शकुन्तलाम्

*Kasyachit kálasya*, i.e., *kasminśchit kále*: Ch.

<sup>2</sup> Called Káśyapa as being of the race of Kāśyapa: see p. 22, note 1.

<sup>3</sup> 'As if one were to say, "(that) is not an elephant," its form being before one's eyes, and doubt were to arise (in one's mind) on its walking past, but conviction were to take place after seeing its footsteps; of such a kind has been the change of my mind,' i.e., 'My mind has passed through similar transitions. Thus, as Kātavema observes, when Dushyanta first saw Śakuntalā, he repudiated her [see p. 199, l. 7, and p. 200, l. 9]; when she passed out of his presence, he began to relent and doubt [see the last verse of Act V., p. 215]; and, when he saw the ring, he was convinced she was his wife. *Neti*: see p. 140, note 2 in middle. *Samaksha-rūpe*, i.e., *samaksha-vidyamāna-rūpe*: Ch. *Paddni* = *pada-chihndāni*: Ch. *Vikārah* = *svarūpānyathā-bhāvah*: Ś. May not *saṁśayaḥ* govern both lines? thus: 'As if there were a doubt that that is not an elephant, while he is marching along, his form obvious to the eye.'

<sup>4</sup> The Mackenzie MS. and my own have *aparādha*; the others, *apachāra*.

<sup>5</sup> 'After [in consequence of] her descent to Apsaras-tīrtha:' see p. 271, note 1, and p. 215, l. 2. According to Śankara, *Apsaras-tīrtha* = *sachi-*

आदाय मेनका दाक्षायणीम् उपगता । तदैव ध्यानाद् अवगतो ऽस्मि ।  
दुर्वीरसः शापाद् इयं तपस्विनी सहधर्मचारिणी त्वया प्रत्यादिष्टा  
नान्यथेति । स चायम् अङ्गुलीयकदर्शनावसानः ।

राजा ॥ सोच्छ्रासं ॥ एष वचनीयान् मुक्तो ऽस्मि ।

शकुन्तला ॥ स्वगतं ॥ दिष्टिश्चा । अकारणपक्षादेसी ए अज्जउत्तो ।

शकुन्तला ॥ स्वगतं ॥ दिष्ट्या । अकारणप्रत्यादेशी न आर्यपुत्रः ।  
ए ङ्ग मत्तं अत्ताणं सुमरेमि । अहवा पत्तो मए स हि मावो वि-  
न खलु शप्पं आत्मानं स्मरामि । अथवा प्राप्तो मया स हि शापो वि-  
रहसुलहिअआए ए विदिदो । जदो महीहिं मन्दिद्रुहि । भत्तणो  
रहसुल्लव्हदयया न विदितः । यतः सखीभ्यां मन्दिष्टास्मि । भर्तुर्  
अङ्गुलीअअ दमदद्वञ्जि ।

अङ्गुलीयकं दर्शयितव्यमिति ।

मारोचः । वत्से । चरितार्थासि । सहधर्मचारिणं प्रति न त्वया  
मन्युः कार्यः । पश्य ।

शापाद् असि प्रतिहता स्मृतिरोधंरुचे

भर्तृर्यपेततमसि प्रभुता तवैव ।

*tirtha* : see p. 205, l. 2. Menakā was Śakuntalā's mother : see p. 43, l. 10.

<sup>1</sup> 'That this thy poor faithful [lawful] wife was repudiated in consequence of the curse of Durvāsas, and on no other account, and that this same (curse) would terminate on the sight of the ring.' *Durvāsas* : see p. 137, note 2. *Tapasvinī* = *anukampyā* : Ś. [compare p. 246, l. 4.] *Saha-dharma-chārinī* = *pativrātā* : Ś.

<sup>2</sup> *Vachanīyān*, i.e., *sādhvī-nirākarana-rūpāpavādd*. *Vachanīyam* = *vāch-yam* : p. 198, line 6.

<sup>3</sup> The Colebrooke and Mackenzie MSS. and my own have *sattam* or *satam* for *śaptam*, supported by Śankara. The Taylor has *sachcham* for *satyam*, supported by Kāṭavema and the Bengālī.

<sup>4</sup> Compare page 137, line 12, note 2.

<sup>5</sup> 'Thou hast gained thy object.' *Charitārthā* — *labdhārthā* — *kṛitārthā*. The Mackenzie has *viditārthā*.

• ह्याया न मूर्च्छति मलोपहतप्रसादे

शुद्धे तु दर्पणतले सुलभावकाशा ॥ १८६ ॥

राजा । भगवन् । अत्र खलु मे वंशप्रतिष्ठा ॥ इति बालं हस्तेन  
गृह्णाति ॥

मारीचः । तथा भाविनुंम् एनं चक्रवर्तिनम् अवगच्छतु भवान् ।  
पश्य ।

रथेनानुत्थातस्त्रिमितगतिना तीर्णजलधिः

पुरा सप्तदीपां जयति वसुधाम् अप्रतिरथः ।

इहायं सत्त्वानां प्रसन्नदमनात् सर्वदमनः

पुनर्यस्यत्याख्यां भरत इति लोकस्य भरणात् ॥ १८७ ॥

• thou wast repulsed in consequence of the curse, (thy) husband being harsh [cruel] through the obstruction of (his) memory ; (but now) indeed, on (the heart of) him freed from darkness, thy influence-is-supremc. (Even as) an image has no effect on the surface of a mirror whose brightness is tarnished with dirt, but on a clean-one easily makes impression [gains admission].’ *Smṛiti-rodha*, the Muckenzie has *smṛiti-dosha*. *Apeta-tamasi* : compare p. 301, note 2. *Prabhūtā* : Kātavema refers to verse 73, p. 124. *Chhāyā* = *prativimbam*. *Murchhanti* = *vyāpnoti* : K. = *sphurati* : Ś. : see p. 200, note 4. *Malopahata-prasāde* = *malāpagata-prasannatve* : Ś. = *mālinyena naśtā prasannatā* : K. *Sulabhāvakāśa* = *sukhena labhyah praveśah yasyāh* = *prāpta-vasthitiḥ* : Ś. [compare p. 46, line 2.] Śankara observes that *darpana-tale* answers to *bhartari*; *malopahata* to *smṛiti-rodha*; *chhāyā* to *prabhūtā*; and, we may add, *kuddhe* to *apeta-tamasi*.

• That is, *īsyām Śakuntalāyām, kuloddhāraka-putrotpādakatvena*, ‘in this Śakuntalā, because she has given birth to a son, the upholder of my family?’ K. : compare p. 260, line 11, and p. 124, line 6.

• *Tena prakāreṇa kuloddhārakatvena bhaviṣyantam* : K. *Chakravartinam* = *sārva-bhāṣmam*, ‘a monarch of the whole earth.’ K. : see p. 15, lines 1 and 2, note 1.

• ‘Previously (as) an-invincible-warrior, having crossed the ocean in a

• Verse 196. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181, 189.

• Verse 197. ŚIKHARINĪ (variety of ATYASHTĪ). See Verses, 9, 24, 44, 62, 112, 141.

राजा । भगवता हतसंस्कारे सर्वम् अस्मिन् वयम् आशास्यहे ।

अदितिः । भगवन् । इमां दुहितृमनोरथस्यन्ते कण्ठोऽपि तावत्

अदितिः । भगवन् । अस्या दुहितृमनोरथस्यन्तेः कण्ठोऽपि तावत्

chariot whose motion is not (made) unsteady by uneven-ground, he will subjugate the earth, consisting of seven islands. Here, from his forcible taming of the animals, he (is called) Sarva-damana; but (then) he will acquire the appellation Bharata, from his support of the world.' *Rathena*: see p. 8, line 1. *Anutkhāta*, etc. [*nimnonnata-pradēsasyābhāvād anutkhātam*; K.]: so reads the Mackenzie MS., supported by Kātavema; the others, *anudghāta*: compare p. 9, l. 4, note 3. *Stimīta* = *anishkāmpa*: K. = *Aprati-bandhārtha-durgamanena*: Ś. 'By this epithet it is indicated that the chariot would have the power of going in the air' [*tena viśeṣaṇena rathasya ākāśa-gāmitvam śūchitam*]: K. *Septa-dwīpām*: according to the mythical geography of the Hindús, the earth consisted of seven islands, or rather insular continents, surrounded by seven seas. That inhabited by men was called Jambudwīpa, and was in the centre, having in the middle of it the sacred mountain Meru or Sumeru, a kind of Mount Olympus, inhabited by the gods. About Jambu flowed the sea of salt-water [*lavana*], which extends to the second Dwīpa, called Plaksha, which is in its turn surrounded by a sea of sugar-cane-juice [*ikṣhu*]. And so with the five other Dwīpas, viz., Śālmali, Kuśa, Krauncha, Śāka, and Pushkara, which are severally surrounded by the seas of wine [*sura*], clarified butter [*sarpis*], curds [*dadhi*], milk [*dugdha*], and fresh-water [*jala*]: Vish.-pur., p. 166. *Aprati-ratha* = *atulya-ratha* = *mahāratha*: Ś: see p. 177, note 2 in middle. *Iha* = *asmiṇ āśrame*: K. *sattvānām* = *prāṇinām sinhādīnām*: Ś. = *śarabha-sinhādīnām*: K. *Prasabha-damanāt* = *balātkāreṇa mardanāt*. The name Bharata is derived from the root *bhri* [*fero*] 'to support.' Many Indian princes were so named, but the most celebrated was this son of Dushyanta and Śakuntalā, who so extended his empire that from him the whole of India was called Bharata-varsha or Bhārata-varsha; and whose descendants, the sons of Dhritarāshṭra and Pāṇḍu, by their quarrels, formed the subject of the great epic poem called Mahābhārata: see p. 14, note 2.

<sup>1</sup> 'We invoke all blessings on him for whom the prescribed-rites were performed by your holiness,' or 'we have high hopes and expectations of him,' etc. As to *kṛita-saṅkāre*, see p. 258, note 2; and p. 198, note 3.

सुदवित्यारो, करीअदु । दुहिदुवच्छला मेणआ इह एव्व मं परिच-  
श्रुतविस्तरः । क्रियतां । दहिद्ववत्सला मेनका इह एव मां परिच-  
रन्ती चिद्धइ ।

रन्ती तिष्ठति ।

शकुन्तला ॥ आत्मगतं ॥ मणोरहोक्खु मे भणितो भगवदीए ।

शकुन्तला ॥ आत्मगतं ॥ मनोरथः खलु मे भणितो भगवत्या ।

मारीचः । तपःप्रभावात् प्रत्यक्षं सर्वम् एव तत्रभवतः ।

राजा । अतः खलु ममानतिकुद्धो मुनिः ।

मारीचः । तथाप्यसौ प्रियम् अस्माभिः प्रष्टव्यः । कः कोऽत्र भोः ।

शिष्यः ॥ प्रविश्य ॥ भगवन् । अयम् अस्मि ।

मारीचः । गालव । इदानीम् एव विहायसा गत्वा मम वचनात्  
तत्रभवते कण्वाय प्रियम् आवेदय । यथा पुत्रवती शकुन्तला तच्छाप-  
निवृत्तौ स्मृतिमता दुष्यन्तेन प्रतिगृहीतेति ।

शिष्यः । यद् आज्ञापयति भगवान् ॥ इति निष्क्रान्तः ॥

मारीचः । वत्स । त्वमपि स्थापत्यदारसहितः सख्युर् आखण्डलस्य  
रथम् अरुह्य ते राजधानीं प्रतिष्ठस्व ।

राजा । यद् आज्ञापयति भगवान् ।

मारीचः । अपि च ।

<sup>1</sup> 'Let Kanva also be made acquainted with all the circumstances,' etc. Sankara has *jnāta-vistarah*; the Bengálí MSS., *vijnātdārthah*.

<sup>2</sup> Here, and in the insertion of *me* in the next line, I have followed the Mackenzie MS. and my own, as I have never hesitated to do, when supported by Kátavema.

<sup>3</sup> 'Notwithstanding, he must be questioned by us about (this) joyous-event. Ho! there!' *Sispyāndam madhye ka atra tishthati iti arthah*, 'Which among my pupils is in waiting here? such is the meaning of *kah*, etc.' : S. Compare p. 69, l. 8; p. 263, l. 8.

<sup>4</sup> Here I have followed the Colebrooke MS. The others have *sāpatya-dāra-sahithh*; the Bengálí, *sāpatya-dārah*.

तव भवतु विडोजाः प्राज्यदृष्टिः प्रजासु

त्वमपि विततयज्ञः स्वर्गिणः प्रीणयालं ।

युगशतपरिवर्तान् एवम् अन्योन्यद्वन्द्वैर्

नयतम् उभयलोकानुग्रहस्वाधनीयैः ॥ १६८ ॥

राजा । भगवन् । यथाशक्ति श्रेयसे यतिये ।

मारीचः । वत्स । किं ते भूयः प्रियम् उपहरामि ।

राजा । अतः परमपि प्रियम् अस्ति । यद् इह भगवान् प्रियं  
कर्तुम् इच्छति तर्हिदम् अस्तु भरतवाक्यं ।

<sup>1</sup> 'May Indra be bountiful of (his) rain towards thy subjects. Do thou also, abundantly-dispensing [distributing, diffusing] sacrifices, gratify [satisfy] the gods [inhabitants of heaven] to the full. Thus pass (both of you) periods [revolutions] of hundreds of ages with reciprocal friendly acts, laudable on account of the favours (thus conferred) on both worlds: That is, You by sacrificing, and Indra by showers, confer benefits on the inhabitants of Swarga and the earth respectively. The two worlds are of course Heaven and Earth, not including the third world Pátala: see p. 276, note 1. *Vidaujas* or *Vidojas* is one of the class of Indra's names, explained in p. 304, note 1. *Prājya-vṛishtiḥ* = *prachura-varshanah*. *Viṭata-yajnah* = *vistṛita-yágah*: K. *Swarginah* = *deván*: K. *Prīṇaya alam* = *alam bhāvaya*: K. = *ūtyarthena santoshaya*: Ś. *Yuga-śata-parivartān* = *yugānām śatāni tesham parivartanāni*.

<sup>2</sup> *Kātavema* has *śreyasi* and interprets by *dharma*. Śāṅkarā has the same and explains by *prāśasta-kṛitye*.

<sup>3</sup> 'Is there any favour still greater than this? As (however) on this occasion his holiness desires to confer a favour, then let this saying of Bharata be (fulfilled).' *Ataḥ param*, i.e., *adhikam*. *Ataḥ prāśnārthe kākura amusandheyá*: see p. 264, note 2. The Bharata here intended must not be confounded with the young prince. He was a holy sage, the director, or manager of the gods' dramas, and inventor of theatrical representations in general. He wrote a work containing precepts and rules relating to every branch of dramatic writing, which appears to have been lost, but is constantly

प्रवर्ततां प्रकृतिहिताय पार्थिवः

वरस्वती श्रुतिमहतां महीयतां ।

quoted by the Commentators. He seems to have superintended the exhibition of the drama called Lakshmi-swayamvara [composed by Sarasvatī: see p. 27, note 3 at end] in Indra's heaven. See Vikram., Act 3, and middle of Act 2, *Muninā Bharatena yah prayogo bhavatiśhu ashta-rasāśrayo nibaddha*, etc. It was not unusual to close the plays by quoting one of Bharata's verses: compare the conclusion of the Ratnāvalī. The Scholiast supposes that there is here an intentional ambiguity as to whether this verse is spoken in the name of the young prince or of the sage.

Let the king exert himself for the welfare of his subjects. Let Sarasvatī be honoured among (those who are) mighty in the scriptures [lovers of literature]. Moreover, may the purple-god [Śiva] who-is-self-existent, (and) whose-Energy-is-every-where-diffused, put an end to my future birth [deliver my soul from passing into another state of being]. *Pravartatām = Prayatatām. Sarasvatī* [= *Bhārati*: K.] is the wife of the god Brahmā. She is the goddess of speech and eloquence, patroness of the arts and sciences, and inventress of the Sanskrit language. *Sarasvatī* signifies 'flowing,' and is also applied to a river. *Śruti-mahatām*, etc.: some have *śruti-mahatī mahīyasām*: K. *śruta-mahatām*. According to the latter, *śruta* = *śāstra*, *mahatām* = *śreṣṭhānām*. I see no reason why *mahatām* should not be the gen. c. plur. of the present part, regularly formed from *mah*, 'to honour.' *Śruti-mahatām* might then mean 'lovers of literature.' *Mahīyatām = pūjyatām*: K. *Nilā-lohitā*, 'blue and red,' i.e., according to Kāṭavema, *vāma-bhāge nilā*, *dakṣina-bhāge lohita*, 'on the left side blue, on the right side red.' Śiva is usually represented as borne on a bull, his colour, as well as that of the animal he rides, being white, to denote the purity of Justice over which he presides. In his destroying capacity, he is characterised by the quality *taṃas* [see page 301, note 2] and named Rudra, Kāla, etc., when his colour is said to be purple or black. 'In the beginning of the Kalpa, as Brahmā purposed to create a son, a youth of purple complexion [blue and red, *nila lohita*] appeared, crying and running about [*ru, dru*, whence Rudra]: Vish.-Pur., p. 58. Some refer this name to the colour of his throat: see p. 257, note 2. *Parigata-śakti*; *prāptiḥ śaktiḥ Pārvatī yena sa tatpaktah*. Hence, *Śakti* = *Pārvatī*, Śiva's wife. The wives of the deities were supposed to personify their energy or active power. *Ātma-bhū*, although properly a name of

ममापि च वदयतु नीललोहितः

पुनर्भवं परिगतशक्तिर् आत्मभूः ॥ १८८ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ सप्तमो ऽङ्कः ॥

॥ समाप्तम् इदम् अभिज्ञानशकुन्तलं नाम नाटकं ॥

॥ शुभं भूयात् ॥

Brahmá, is applied equally to Vishnu and Śiva by those who give the preference to these deities. Exemption from further transmigration and absorption into the divine soul was the *summum bonum* of the Hindú philosophy: compare p. 184, note 4 at end. Kálidása indulges the religious predilections of his fellow-townsmen by beginning and ending the play with a prayer to Śiva, who had a large temple in Ujjayiní, the city of King Vikramáditya, and abode of the poet. Both actors and spectators would probably repeat the prayer after the speaker and appropriate it to themselves.

Verse 100. BUCHIRÁ or PRABHÁVATÍ (variety of ATÍ-JAGATÍ) containing thirteen syllables to the half-line, each half-line being alike.

— — — | — — — | — — —









## P R E F A C E.

IN the following pages I have endeavoured to furnish the Oriental Student with a correct edition of the most celebrated drama of India's greatest dramatist. Strange to say, no edition of the text of the "Śakuntalā" has ever before been published in England. Yet no composition of Kālidāsa displays more the richness of his poetical genius, the exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, his delicate appreciation of its most refined and tender emotions, his familiarity with the workings and counterworkings of its conflicting feelings,—in short, more entitles him to rank as "the Shakespeare of India." Nor, in comparing him with our own great Dramatist, should we fail to remark the command of language exhibited by the present play. In this respect the singular flexibility and copiousness of Sanskrit may have even given him the advantage. On the Continent, the "Śakuntalā" has been studied and admired, not only by oriental scholars who possess a correct edition of the text, but by the general public, who enjoy the advantage of good translations; insomuch that Goethe, Schlegel, and Humboldt have all expressed their admiration of this masterpiece of the Hindú Poet. Goethe's four beautiful lines, which appeared in 1792, are—

"Willst du die Blüthe des frühen, die Früchte des späteren Jahres,  
Willst du was reizt und entzückt, willst du was sättigt und nährt,  
Willst du den Himmel, die Erde, mit einem Namen begreifen :  
Nenn' ich Śakuntalā, Dich, und so ist Alles gesagt."\*

\* Thus translated for me by Professor Eastwick :—

"Wouldst thou the young year's blossoms and the fruits of its decline,  
And all by which the soul is charmed, enraptured, feasted, fed,  
Wouldst thou the earth and heaven itself in one sole name combine?  
I name thee, O Śakuntalā! and all at once is said."

Augustus William von Schlegel, in his first Lecture on Dramatic Literature

In England, on the contrary, we have depended for our knowledge of the "Śakuntalā" solely on Sir William Jones' translation, which does not truly represent the original. The other great dramatic work of the same Poet, the "Urvaśī" or "Vikramorvaśī," is indeed known to the public by the admirable translation of Professor H. H. Wilson; but, with the exception of my own edition of this play, published at Hertford, and intended merely to meet the wants of the lecture-room until I should have leisure to perfect it on the same plan as the present volume, no edition of the text of either play has ever been printed in this country. Nor have other Sanskrit dramas, in spite of the interest excited by Professor Wilson's translations, received more attention at the hands of English editors of Oriental works. Only one other play, the "Vīra-charitra," edited by Dr. Trithen, can be reckoned among the many important publications that have issued from the presses of our Oriental printers. Possibly our backwardness in editing the text of these compositions, may be attributed to our accidental preference for other productions in a language, which has surprized the world by the variety of its literary treasures, and by the new direction it has given to philological study; or, perhaps, to our acquiescence in the 'Calcutta

(translated by Black), says:—"Among the Indians, the people from whom perhaps all the cultivation of the human race has been derived, plays were known long before they could have experienced any foreign influence. It has lately been made known to Europe, that they have a rich dramatic literature, which ascends back for more than two thousand years. The only specimen of their plays (natak) hitherto known to us is the delightful Sakuntala, which, notwithstanding the colouring of a foreign climate, bears in its general structure such a striking resemblance to our romantic drama, that we might be inclined to suspect we owe this resemblance to the predilection for Shakspeare entertained by Jones, the English translator, if his fidelity were not confirmed by other learned orientalisists. In the golden times of India, the representation of this natak served to delight the splendid imperial court of Delhi."

Alexander von Humboldt, in treating of Indian poetry (Kosmos, translated by Prichard, vol. ii., p. 38), observes: "The name of Kalidasa has been frequently and early celebrated among the western nations. This great poet flourished at the splendid court of Vikramaditya, and was, therefore, cotemporary with Virgil and Horace. The English and German translations of the Sakuntala have excited the feeling of admiration which has been so amply bestowed upon Kalidasa. Tenderness in the expression of feelings, and richness of creative fancy, have assigned to him his lofty place amongst the poets of all nations." In a note (p. 114), he says: "Kalidasa, the celebrated Author of the Sakuntala, is a masterly describer of the influence which Nature exercises upon the minds of lovers. The scene in the forest, which he introduced in the drama of Vikrama and Urvasi, is one of the most beautiful and poetical productions which have appeared in any time."

editions (now out of print), published under the authority of the Committee of Public Instruction, and printed at the Education press.

So far as I can collect, the actual extent of our knowledge of the Hindú Theatre—whether acquired through English translations, or the printed editions of foreign countries—may be thus stated. Seventy years have elapsed since Sir W. Jones discovered that there existed in India a number of Nátakas, or Sanskrit dramas, many of them of great antiquity; some abounding in poetry of such undoubted merit, and in pictures of Hindú life and manners so charming and faithful, as to render them prizes of the greatest value to all classes of literary men. Eager to apply the means thus gained of filling what was before an empty niche in the Temple of Sanskrit Literature, Sir W. Jones addressed himself at once to translate into English the “Śakuntalá,” which he was told was the most popular among the natives. Unfortunately the Pandits omitted to inform him that the multiplication of manuscripts of this play, consequent upon its popularity, had led to a curious and perplexing result,—not, however, unexampled, as has since been proved by the two-fold version of the “Rámáyana,”—namely, that the various manuscripts separated themselves into two groups or classes: the one class embracing all those in Devanágari writing, which, without perfect uniformity, had still a community of character; the other, all those in Bengálí.

German scholars distinguish these two classes of manuscripts by the names “Devanágari recension” and “Bengálí recension,” which terms may conveniently be adopted. The Devanágari recension is the older and purer: the Bengálí, however, must have existed at least 400 years, since it is followed by the “Sáhitya-darpana,” one MS. of which bears the date 1504 of our era. The MSS. of the Devanágari class are chiefly found in the Upper Provinces of India, where the great demand has produced copyists without scholarship, who have faithfully transcribed what they did not understand, and, therefore, would not designedly alter. On the other hand, the copyists in Bengal have been Pandits, whose *cacoëthes* for emending, amplifying, and interpolating, has led to the most mischievous results. The bold and nervous phraseology of Kálidása has been either emasculated or weakened, his delicate expressions of refined love clothed in a meretricious dress, and his

ideas, grand in their simplicity, diluted by repetition or amplification. Many examples might be here adduced; but I will only refer the student to the third Act of the Bengálí recension, where the love-scene between the King and Śakuntalá has been expanded to five times the length it occupies in the MSS. of the Devanágari recension, and the additions are just what an indelicate imagination might be expected to supply. Even the names of the dramatis-personæ have been tampered with: the King Dushyanta is changed into Dushmanta; Anasúyá into Anusúyá; Vátáyana into Párvatáyana; Sánumatí into Mísrakeśí; Taraliká into Pingaliká; Dhanamitra into Dhanavṛiddhi; Márkaṇḍeya into Sankochana.

Unfortunately, it was a MS. of this recension, and not a very good specimen of its class, that Sir W. Jones used for his translation. From him, therefore, was gained about sixty-five years since, the first incorrect knowledge of this, the first Sanskrit play known to Europeans. No edition of the text appeared till about forty years afterwards, when one was produced, after immense labour, at Paris, in the year 1830, by M. Chézy. He deserves great credit for the difficulties he surmounted; but his edition was also from a MS. of the Bengálí recension, and has no more value than Sir W. Jones' translation. It abounds also in typographical and other more serious errors. An edition of the "Śakuntalá" was subsequently printed in Calcutta, also from Bengálí MSS., and in the Bengálí character, by Prema-chandra, dated Śáka 1761, or A.D. 1839.

It was reserved for Dr. Otto Boehtlingk to be the first to edit the Devanágari recension of this play at Bonn in the year 1842. No other edition of the text of this recension has been published until the present time; and in England even the Bengálí text has never yet appeared.

The translations of this play which have been published since that of Sir W. Jones and the German version of his translation by Forster, in 1791, are,—first, the French of M. Chézy; subsequently, the German of Hirzel, Rückert, and Boehtlingk; a Danish translation by Hammerich; and, very recently, another German translation in prose and verse, by Meier: not to speak of Danish and Italian versions of Sir W. Jones' English.

I propose myself very shortly to offer to the public a free

English translation, in prose and verse, of the Devanágari recension of this drama.

Of the "Vikramorvasí," the twin play of the "Śakuntalá," two editions have appeared on the Continent; one at Bonn, by Lenz, and a more perfect one at St. Petersburg, by Bollensen: an edition of this play was also brought out in Calcutta, which is now out of print. Translations by Hoefer and Hirzel have been published in Germany. The "Málavikágnimitra," also attributed to Kálidása, has been edited at Bonn, by Tullberg, but the notes and translation which were promised, have not yet appeared. The "Mṛichchhakaṭi," supposed to be the oldest Sanskrit play extant, has been well edited in Germany by Stenzler, and in Calcutta. From the Education-press of Calcutta have also issued editions of the "Málatí-mádhava," "Uttara-ráma-charitra," "Mudrá-rákshasa," and "Ratnávali," all of which, as well as the "Vikramorvasí," have been translated into English prose and verse by Professor Wilson. The poetical merit of these translations must always secure for them a high degree of favour; and the Essay prefixed to them affords copious and valuable information on the Dramatic System of the Hindús. It should be mentioned that a literal English prose translation of the "Vikramorvasí" by Mr. Cowell, has recently issued from the press of Mr. Austin, of Hertford. The allegorical philosophical drama "Prabodha-chandrodaya" has been edited both in Calcutta and in Germany, and the "Mahá-nāṭaka," or "Hanuman-nāṭaka," (a dramatic history of Ráma-chandra, attributed to the monkey chief Hanumán) in Calcutta. Part of the "Dhúrta-samágama" will be found in Professor Lassen's "Sanskrit Anthology." Professor Wilson, in the appendix to his "Hindú Theatre," has given interesting abstracts of some unedited plays. Beyond this, as far as I can recollect, nothing very important has been effected either in England or abroad in relation to the Indian Drama.

I am bound to acknowledge that I have made free use of Dr. Boehtlingk's edition of the text of the "Śakuntalá" in preparing the following pages for the press. The merit of his work can hardly be overrated; but I may, without presumption, say that I have discovered many better readings, corrected some errors, and introduced much original matter in the shape of annotations. In point



of fact, Dr. Bochtlingk's edition does not adapt itself to the exigences of an English student. The notes are in German; they are printed at the end of the volume—a practical obstacle to their utility; and they frequently contain perplexing corrections of the text. My experience has led me to prefer a system of synopsis, both in respect of the notes and metres, and to interlineate the Sanskrit interpretation of the Prākṛit passages.

In the Hindú drama, as is well known, the women and inferior characters speak in Prākṛit, which is a kind of provincial Sanskrit, that is to say, Sanskrit stripped of its artificial construction and softened, as Latin is softened into Italian. The Paṇḍits, with their usual subtilty, subdivide Prākṛit into a great variety of different kinds, assigning particular dialects to particular characters: there is, however, but one Prākṛit, properly so called, although specimens of the varieties occasionally occur, and two of them may be found in the interlude between the fifth and sixth Acts of this Play [see page 216, note 2]. Without discussing the question whether Prākṛit was ever the spoken language of India, it is certain that many of the dialects at present spoken have been derived from Sanskrit through the Prākṛit, and that the latter is often the key to the changes which Sanskrit words undergo in passing into the Hindú vernacular tongues. This, in my opinion, is of itself a sufficient reason for not displacing the Prākṛit by the Sanskrit interpretation, even if it were not part of "the warp" (to borrow a German idea) of the composition. On the other hand, the same reason makes it desirable that the Sanskrit interpretation, instead of being removed to the foot of the page or to the end of the book, should rather be exhibited in such close juxtaposition with the Prākṛit that both may be comprehended at a glance. I have therefore interlineated the Sanskrit, giving the Prākṛit the upper line, and distinguishing it by red ink (though from the novel nature of the experiment the red is not always so distinct as could be wished), and accommodating the Prākṛit words to their Sanskrit equivalents by relaxing the rules of Sandhi applicable to the latter.

In the method I have adopted of separating Sanskrit words by the free use of the *virāma*, I submit that I have taken a most reasonable license, for which all students will be grate-

ful. Dr. Boehtlingk considers the *virāma* a mark of punctuation, and does not approve of its use except at the end of a sentence. He holds that the *virāma* and the single perpendicular line generally used for punctuation originally only differed in one respect—that the former denoted a pause after a consonant, the latter, after a vowel. He therefore dispenses with the *virāma* almost entirely. Doubtless this system may be advantageously carried out in India, where it has always commended itself to the Paṇḍits, as tending to reduce the labour of writing, but I have constantly observed that the Hindú practice of joining every word operated on by the rules of combination is perplexing even to the readiest European apprehension. The student has already sufficient obstacles to surmount in the Devanāgarī character, and in the rules of Sandhi. Why should an unnecessary difficulty be superadded? and why should not Sanskrit avail itself of the improvements in punctuation which are now universally employed to facilitate the act of reading? By creating needless hindrances, colour is given to the prevalent exaggeration respecting the difficulty of this language. The Latin scholar, if acquainted with the laws of euphony, would not be embarrassed by the sentence *Uby ad Dianæ venerit itav at sinistrām* (euphonically changed from *Ubi ad Dianæ veneris ito ad sinistrām*): but he would, I think, be unnecessarily hindered if this permuted sentence were linked together according to the Indian system followed by Dr. Boehtlingk—*Ubyaddianæ veneriritavatsinistrām*. Nor can I understand why the mere spaces left between the words in the first case should be deemed inconsistent with euphony. If these spaces are only to be effected in Sanskrit by extending the legitimate functions of the *virāma*, the invention of other marks of punctuation, and the facilities afforded by modern typography, ought to leave us free to do so. In other languages, where the rules of combination prevail partially, no such union of words euphonically affected is deemed necessary. Thus, in English, we do not write ‘aneagle’ because the euphonic *n* is affixed to *a*; nor ‘theagle’ because, in poetry, the final *e* of *the* has to be rejected. The only cases in which I have not ventured to separate distinct words operated on by Sandhi, are when two vowels blend into one, and when final *u* and *i* are changed into their corresponding semi-vowels *e* and *y*.

In regard to the text of the present drama, if I have succeeded in producing a more correct edition of the Devanāgarī recension than that of Dr. Bochtlingk, the merit is due to the more ample materials at my command. I have taken care to avail myself of Dr. Bochtlingk's corrections of himself, and his after-thoughts at the end of his work, as well as of such critical remarks as coincided with my own views. Often working independently of him, I have arrived at similar results, because I have had access to all the materials whence his *Apparatus Criticus* was composed. More than this: Dr. Bochtlingk tells us that his edition was not prepared from original MSS., but that Professors Brockhaus and Westergaard having more or less carefully collated certain MSS. in the East-India House Library, and in the Bodleian at Oxford, and made only partial extracts from three native commentaries, handed over the results of their labours to him. All these MSS. and Commentaries have been placed at my disposal, and most of them left in my possession until the completion of my work. Not a passage has been printed without a careful collation of all of them, and the three Commentaries have been consulted from beginning to end.

The MSS. which I have principally used, are:—

1. A MS. from the Colebrooke collection, and, therefore, from the Eastern side of India, numbered 1718.
2. A MS. from the Mackenzic collection, and therefore from Southern India, numbered 2696.
3. A MS. from the Taylor collection, and therefore from Western India, numbered 1858, dated Sāka, 1734.

All these belong to the East-India House Library, and represent the three Indian Presidencies respectively.

4. A copy of a very good MS. at Bombay, presented to me by Mr. Shaw, of the Bombay Civil Service.

5. An old Bengālī MS. belonging to the Library of the East India House, numbered 1060.

6. A very old Bengālī MS. from Professor Wilson's collection in the Bodleian.

I have from time to time consulted other Bengālī MSS., but have rarely admitted readings from them, unless supported by some one of the Devanāgarī. Thus, the verses which I have inserted at the be-

ginning of the third Act are supported throughout by my own and the Taylor MS., and partially by that of the MacKenzie collection.

The following are the three Indian Scholiasts:—

1. Kāṭavema, whose commentary, from the Mackenzie collection at the East-India House, is the only one in the Devanāgarī character. He was the son of Kāṭa Bhūpa, minister of Vasanta, (who was himself the author of a dramatic work called “Vasanta-rājiya”), King of Kumāra-giri, a place on the frontiers of the Nizam’s dominions. He must have lived after the commencement of the sixteenth century, as he quotes Halāyudha, the author of the “Kavi-rāhasya” [see Westergaard’s preface to the “Radices Linguae Sanskritæ”]. This commentary is very corrupt; but where it is intelligible, is of great utility in throwing light on the more difficult passages of this play.

2. Śankara, whose commentary, from Professor Wilson’s collection in the Bodleian Library, is on the Bengālī recension, and written in the Bengālī character. In many places it agrees with the readings of the Devanāgarī recension, or at least notices them.

3. Chandra-śekhara, whose commentary, belonging to the East-India House, is also on the Bengālī recension, and seldom does much more than repeat the words of Śankara. If this Chandra-śekhara is the same person as the father of Viśwa-nātha, the author of the “Sāhitya-darpana,” he probably lived sometime in the fifteenth century.

I have never failed to consult the three commentaries before deciding on the reading of my text, and have made their interpretations the basis of the literal translation I have given of the metrical part of the play.

All that is known of Kālidāsa, the author of the “Śakuntalā,” may be stated in a few words. He lived in Ujjayinī or Oujein, the capital of King Vikramāditya, who flourished 56 years B.C., and whose reign is the starting-point of the Hindú Era called Samvat. He was one of the nine celebrated gems of that monarch’s court, the splendour of which is a favourite theme with Hindú writers in all languages. The other works attributed to him are the “Vikramorvaśī,” and “Mālavikāgnimitra,” before noticed; the “Megha-dūta,” or Cloud-messenger, a short but beautiful poem, which has been edited by Professor Johnson in England and

by Mr. Gildemeister at Bonn, and translated into English verse by Professor Wilson; the “Raghu-vanśa,” a heroic poem, edited and translated into Latin by Stenzler; the “Ritu-sanhāra,” edited and translated by Bohlen, a short poem on the six Seasons, each verse of which is like a medallion, giving a complete picture of some Indian scene; the “Kumāra-sambhava,” a poem on the Birth of Skanda, the god of war, of which part has been lost; the rest, edited by Stenzler, and recently translated into English verse by Mr. Griffiths. The “Śringāra-tilaka,” “Prāśnottara-mālā, Hāsyārṇava,” and “Śruta-bodha,” are also ascribed to Kālidāsa. The “Nalodaya,” attributed to him, is certainly the production of a later epoch.

I have to express my acknowledgements to Professor Johnson, who has assisted me in revising the proof-sheets of this volume, and has aided me by occasional suggestions. I have also to thank Dr. Max Müller for some information connected with the Vedas.

Every credit is due to Mr. Austin, of Hertford, for the spirited manner in which he has undertaken the printing and publication of this and other Oriental works, and spared neither trouble nor expense in carrying them through the press.

M. W.

EAST-INDIA COLLEGE,

*July, 1853.*

## CORRECTIONS AND ADDITIONS.

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Page 12, line 1, for सूतः read सूत

Page 21, line 3 of the first note, after 'distanced,' add : 'in good qualities, [in beauties].'

Page 31, line 8 from bottom, for 'opposition' read 'apposition.'

Page 41, line 2, for मन्त्रयध्वं, read मन्त्रयेथे

Page 55, line 6 from top, carry back the one letter, from क to झ

Page 89, line 4 from top, the *e* of *Śakuntalā-darśane* has dropped in part of the impression.

Page 91, line 14 from bottom, for 'venerable hermit,' read 'venerable parent.'

Page 113, note 2. With reference to this note, compare in Vikram., Act 1, *Chitralekhā-dvitiyām priya-sakhīm Urvaśīm grihītvā viśākhā-sahita iva bhagavān soma upasthitā sa rājarshih.*

Page 115, line 7 from top of the note, for *anatilulita* read *atilulita*.

Page 126, line 12 from bottom; after Raghu-vansā, vi., 83, add : 'This is confirmed by Bhatti-Kāvya, iv., 17, where the epithet *dwirada-nāsorūh* is applied to a female.

Page 179, line 18 from top, for 'Guhhyakas,' read 'Guhyakas.'

Page 228, line 2 from top, in a part of the impression the last syllable of *yama-saññam* has dropped.

Page 249, note 1, add : Compare Vikram., Act 2, *anguli-svedena me lupyante 'ksharāni.*

Page 249, transpose the lines of the metre.











॥ श्रीकालिदासविरचितं  
अभिज्ञानशकुन्तलं नाम नाटकं ॥

# SAKUNTALA :

OR,

SAKUNTALA RECOGNIZED BY THE RING,

A SANSKRIT DRAMA,

IN SEVEN ACTS,

BY KĀLIDĀSA

THE DEVANAGARI RECENSION OF THE TEXT,

NOW FOR THE FIRST TIME EDITED IN ENGLAND, WITH LITERAL ENGLISH TRANSLATIONS OF  
ALL THE METRICAL PASSAGES, SCHEMES OF THE METRES, AND

NOTES, CRITICAL AND EXPLANATORY.

BY

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TO

HORACE HAYMAN WILSON, Esq., M.A., F.R.S.,

BODEN PROFESSOR OF SANSKRIT IN THE UNIVERSITY OF OXFORD.

ETC., ETC., ETC.,

WHOSE GENIUS, LEARNING, AND EXAMPLE, HAVE GUIDED AND PROMOTED

THE STUDY OF SANSKRIT LITERATURE

IN ALL PARTS OF THE WORLD,

THIS VOLUME,

IS GRATEFULLY DEDICATED

BY

AN OLD OXFORD PUPIL

